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PIONEERING IN SPEECH

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THE past seventy years have seen phenomenal changes in institutions and methods in nearly all walks of life in the United States, but probably no area has seen more changes in opportunities offered, in methods used, and in the number of persons engaged than has the field of speech education. It has been my privilege to see speech education develop from a status with virtually no formal instruction and with emphasis upon elocution to an elaborate system with academic status throughout the scholastic and collegiate world. I am indeed grateful for the opportunity of participating in this phenomenal development and of enjoying the personal and professional benefits which this development has provided.

It is my purpose in this survey of "Pioneering in Speech" to recreate through personal narratives the evolution of speech education since 1870. Personalities, institutions, and developments mentioned here may in many instances be duplicated by others who likewise pioneered in the early days.

I became interested in speaking in my high school course at a Quaker Academy near Salem, Indiana. There was no formal instruction, but on Friday afternoons from three until four were occasions when we recited poems, passages of eloquence from the great orators, and occasionally dramatic selections. Then when I entered Earlham College, Richmond, Indiana, the only work there in public speaking was in literary societies, the Phoenix for women and the Ionian for men. Once each semester those societies gave a joint program, in which there were original speeches, declamations, and scenes from the drama. In one of those joint programs I delivered Will Carleton's poem, "The Chicago Fire," which I had committed and recited a time or two on public occasions before I went to college. This reading, with some interesting and dramatic events depicted

in it, seems to have made quite an impression; and I was called on repeatedly for that and other recitals.

Spurred by these experiences in speaking and also realizing the need for instruction, I searched for courses that might be available. In 1875, however, there were no places to go for training in public speaking for credit in any of the colleges. It is true that there were schools of elocution in Boston, New York, Philadelphia, Chicago, and the Cumnock School at Evanston, Illinois; but all of these were private schools, not connected with any university. (The endowment given Professor Cumnock enabled him to erect a building for his purpose; and as he was doing private work for students in the Theological Seminary of Northwestern University, the trustees permitted him to place his building on the campus. But not until 1915, Cumnock himself told me, was there any credit given for this subject in Northwestern University.)

During the summer vacation when I was at home near Salem, Indiana, there came to that town Professor S. S. Hamill, an itinerant elocutionist and lecturer who travelled from place to place over the Middle West and gave short courses in elocution. A man about fifty-five or sixty years of age, he had been a student of James E. Murdoch, the great actor. At our county teachers' institute he gave a very interesting talk on training in elocution, and after his talk of an hour he formed a class in elocution. Several of us attended that class throughout the week, and I became much interested and took private lessons as well. Both as a teacher and as a reader Mr. Hamill aroused in me great enthusiasm to do something in that same line of work. He gave an interesting program one evening at the institute, and we all were stirred by his skill in dramatic recital.

During the next year, my second year of teaching after leaving college, I prepared two or three public programs of humorous and dramatic selections, giving several recitals in the neighborhood of my school in western Indiana. But I was thinking of the means of receiving further instruction during the next summer. Fortunately there came a circular announcing that Mr. Hamill was to be in Jacksonville, Illinois, for a short course to the students of Illinois College. He was also to conduct a summer session in speech, one of the first ever given in this country. So as soon as my school closed early in May of 1878, I went to Jacksonville and began my course of private lessons with Mr. Hamill while he was still teaching the students in college. In that class as a regular student in Illinois College was William Jennings Bryan, who had the same work that I was taking as a special student.

It was there that I first met my long-time associate, Professor Fulton. He was teaching at New Berlin, Illinois, a few miles from Jacksonville, and had been coming in during the spring to take lessons from Professor Hamill. One day I had been having a lesson and was passing along by the house where Mr. Hamill lived. His daughter, who was playing a game of croquet, called me to stop for a moment, saying that she wanted to introduce a friend. It was Robert I. Fulton, and we shook hands across the picket fence. He inquired whether it would be possible, when his school was out, for him to come and room at the same house with me, for he wished to attend the summer session. Arrangements were soon completed to that end.

Mr. Fulton was a splendid specimen of humanity, a Virginian, one of the finest looking men upon whom I have ever set eyes. He was six feet, three inches tall, a bright blond with blue eyes and pink complexion, very erect, of military bearing, for he had been graduated from one of the military schools in Virginia. His brother, a physician in New Berlin, persuaded him to come west to see if he could get the position as principal of the high school there. He did come, and he came under the influence of Professor Hamill. So there we were, and we became not only roommates but fast friends, closer than most brothers. Within a month we became partners. To determine which name should come first, Fulton or Trueblood, we flipped a coin. He won; and in spite of his unselfish insistence to the contrary, our firm name became Fulton and Trueblood.

We went through this summer session of 1878 with Hamill, both of us taking private lessons each day until the first of August. Besides the fundamentals of speech, we had several recitals during this session—scenes from Shakespeare, poems, and extracts from great speeches. There were about forty of us in school that summer.

Then Fulton and Trueblood decided to give a few recitals in Illinois before we left for home. We went out together; but as we barely made expenses with our work, we concluded after three weeks to separate for the summer, I to go to see my folks in Indiana and he to go to his home in Virginia. But fate decreed that speech teaching should, after all, be my principal activity during that summer and that this summer should be a memorable one. On the way home I stopped at Rockville, Indiana, in the county where I had been teaching, to attend a teachers' institute. There I was urged to talk on the subject of speech training. I did so, and several asked me if I would form a class there. So I did the very thing that my teacher had done in southern Indiana; I formed a class. Of special interest

is the fact that Miss Hobbs, who three years later became Mrs. Trueblood, was in my first class in public speaking.

When that week was over, Miss Hobbs insisted that I go out to her home town of Bloomingdale, where there was a Quaker academy, to hold a class in speech during the next four weeks. Some twenty people took this course. Then I went home to southern Indiana and taught a class while I was visiting my parents. Then in the late summer of 1878, I made one of the most important decisions of my career. I decided to abandon my public school teaching and to become a teacher of elocution. After a short visit with my parents, I went to Knightstown, Indiana, where I had been given an opportunity to speak to the students of the high school at four o'clock one afternoon. That talk brought me forty students, and I made arrangements to spend five or six weeks there—an elocution teacher with his first regular class.

In the meantime, Professor Fulton had gone to his home at Leesburg, Virginia, and had taught a class there. Then came a call from the University of Virginia for him to go down and teach public speaking to the lawyers in a three-weeks summer session at the University. Woodrow Wilson was a member of that class, and it is interesting that he and Fulton became very dear friends later in life. At one time Fulton was taken by a friend to meet President Wilson of Princeton University. This friend expected to introduce him to President Wilson, but Wilson jumped up and seized Fulton's hand. "I don't need to be introduced to Professor Fulton. I was your student at the University of Virginia in 1878." They became staunch friends, and Fulton frequently visited Wilson at the latter's summer home in New Jersey.

To return to my ventures. I was getting so busy in Indiana that I wired Fulton to come and help. There were two county seats, Newcastle and Greenfield, in which I thought we could start classes because there seemed to be much interest. He came at once, and we immediately formed a class in each town. Greenfield was the home of the poet James Whitcomb Riley; and, interestingly enough, Professor Fulton lived at the Riley home. The poet took lessons from Fulton on the first program that he ever gave in public. It is indeed a far cry from this first recital, given in a country schoolhouse, to Riley's later programs, which frequently attracted several thousand persons and often brought him $300 or more.

When we were through with these towns, giving entertainments, parading favorite pupils, and taking away a goodly sum of money from each place, we decided to start a school of oratory. The question

was: where to go to do this? At that time Fulton had a brother who had recently gone to Kansas City, Missouri, to begin the practice of medicine. He persuaded us to come out and look over the ground to see whether it was the proper place to open our school. So in December of 1878 we arrived in Kansas City. There was a teachers' institute in session at that time, and we had ample opportunity to consult with the superintendent of the city schools and other leading educators of the community. Their advice was that this rapidly growing city was an unusually desirable place for our school. So early in January of 1879, we opened the Fulton and Trueblood School of Oratory on Baltimore Avenue in Kansas City. Within a month we had enrolled more than eighty students—teachers, lawyers, preachers, and many high school students; and we had a very prosperous time and had a vigorous school until 1892. In order to understand the developments in speech education between 1879 and 1892, however, it is necessary to perceive what was transpiring in several colleges and universities of the Middle West.

The Interstate Oratorical Association was organized in 1873 at Galesburg, Illinois, under the auspices of Knox College. It was for the purpose of organizing states so that each state should have an oratorical contest among its colleges and that the representatives of the several states of the Association should come together in April of each year for the final contest. The states which started this Association were Illinois, Indiana, Iowa, and Wisconsin. (Now the Association embraces eleven states: Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, and South Dakota.) The influence spread; it came into Missouri and Kansas, and the students who were contesting came to us in Kansas City for drill on their speeches. They said, "Why don't you come out to the colleges and give courses?"

That gave us an idea; and since there were two of us, one could manage the school while the other went away for a while and gave courses in colleges near Kansas City. There were Park College and William Jewell College in Missouri, where Fulton taught. I went out for a month and taught classes in three institutions at Lexington, Missouri—two women's colleges and a military academy. Then there were two normal schools in Kansas where Mr. Fulton taught, and Washburn College, Topeka, Kansas, where I gave a short course in 1882, also one at the University of Kansas the next year. This work in the colleges did not fully please us, however, for we wanted to do something better. We wanted to have longer courses; yes, credit courses. Therefore, we started out in 1882 to see if we could get hold

of some strong universities in the mid-west that would introduce speech as a credit course. So, there began one of the most significant drives in the history of American colleges—the drive for speech credit courses in colleges.

We agreed that Professor Fulton should go out first and stay out two years (1882-1884). He first arranged with Ohio Wesleyan University for two six-weeks courses—one in October and the other in May. Then he secured the University of Missouri for six weeks beginning in early February, and also the University of Kentucky beginning in late March. None of the presidents of these universities, however, said anything about making speech a credit course and expanding it.

During Fulton's absence I took occasion to visit the University of Kansas, at Lawrence, some forty miles away, where I organized a large class of students. In that class was the late Senator Borah of Idaho, and a fellow student, Mr. Smith, who became an eminent lawyer in Kansas City. This lawyer wrote me a few years ago saying that he and Mr. Borah had met in Washington and that one of the things they talked about was that class in public speaking. He spoke with some pleasure of the work he had in that course and how much good it had done him.

In 1884 Fulton returned to Kansas City and took charge of the school; and I went into the college field, first to Ohio Wesleyan in October of that year. As there was no provision by the College for my salary, the students had to pay tuition. About seventy students entered my classes, and there was marked interest awakened in speech training. When that course was through, I found myself out of a job again from the middle of November until February first, when I was to go to the University of Missouri. So in November, 1884, I came to the University of Michigan and presented letters to President James B. Angell from the President and Vice-President of Ohio Wesleyan. The President called in Dean Rogers of the Law School and Professor Demmon of the English Department, and we had a consultation. They invited me to give a course of six weeks to begin December first. "You are to give this course under the auspices of the University. We will give you our encouragement and furnish every convenience for your classes. There is no provision in the budget for this work, but you may charge a tuition fee of five dollars from those who take your course." More than eighty students elected the course. They came from both the Literary and Law schools, the Laws predominating.

At the end of the six weeks President Angell came to me and

said, "Mr. Trueblood, we would like to have you accept an Instructorship in the University." I said, "Does that mean that you would give credit hour for hour for my work the same as you do for Greek, Latin, Mathematics, etc.?" He said, "That's what I mean." President Angell was an ardent believer in speech education, being a very effective speaker himself and also providing the training for the six or seven graduates who spoke at the commencement exercises each year. He said, "I would be very glad to have you take that job over."

This was the proudest moment of my educational experience, for Doctor Angell was the first great educator to propose credit for speech. I said, "I am profoundly grateful to you for this offer, but you pay your instructors only $900. These lectureships in four universities yield as much as your full professors receive."

He said, "I can see it would not be to your financial interest to come here at $900." Then he said, "Would you be willing to come back next year at the same time and on the same basis, to see whether this interest in speech will continue?"

My answer was, "I should be delighted to come."

The second year (1885) the increase in the number electing speech was very great. I also gave a course at the Normal College at Ypsilanti during the same period. When I was through, President Angell came to me again and said, "Will you accept the offer of an Assistant Professorship?" That was only $1600, and I felt I could not accept it. Meantime the law students did not like the idea of paying extra tuition for Speech. So they filed a petition for free tuition. It was signed by a majority of the Law students and was presented first to Dean Rogers and then to the President. I was asked how much time I could give to Michigan the next year. I told them I would drop the University of Missouri and that Professor Fulton would take care of that from Kansas City. "I can give you ten weeks in 1886-87." So the Regents appointed me for that time on a full professor's salary, and I came back the next year on appointment in the Law School to give courses in Speech free of tuition. But as the literary students still had to pay, they petitioned the Regents for free tuition and college credit.

The next year (1887-88) I was appointed for the second semester as Assistant Professor in the English Department with the salary of a full professor. That was the first time that either Professor Fulton or I had been at any college long enough for credit. That course, called Elocution and Oratory, was the first course in Speech offered in an American university for credit.

The above arrangement continued for two years. In order that it

might be carried on, the University of Kentucky was turned over to our associate, Mr. Preston K. Dillenbeck, one of the graduates of the Fulton and Trueblood School, who proved to be a very excellent teacher. Fulton continued his lectures at the University of Missouri, and my two courses at Ohio Wesleyan were joined and extended in the first semester.

In the summer of 1889 I was appointed for full time at the University of Michigan. Now we were faced with the question of what we ought to do about the school in Kansas City. All along I had felt that the kind of students we had in a university were so much better graded than people who came to us at ages from ten to fifty for training, and there was so much difference in experience and attainment that it became more and more imperative to us to carry this work into the colleges. Then in 1892 I was asked to go to Princeton to organize speech work there. While I was east to look the field over, the Regents of the University of Michigan happened to be in session. They, on advice of President Angell, Dean Rogers of the Law School, and Professor Demmon of the English Department, voted me a full professorship and a separate department. I thought this was very generous of them and was too good an opportunity to go away and leave. So I decided not to go pioneering in the East.

That was the beginning of the first department of speech in a university in the United States.

For several years I carried on this work alone. But classes became too large—we would sometimes have fifty to seventy students in a class from the law department. The classes in the literary department were altogether too large for good work. Not until Mr. Richard D. T. Hollister became a graduate assistant in 1902-03, and the next year the first full-time instructor, did I have any considerable relief.

Then we began to reduce the number of students in a class. We began to build up the faculty, and at the time of my retirement in 1926 there were nine full-time men and six part-time men. I think we had altogether nearly one thousand students.

As to the attendant activities of Mr. Fulton, we discontinued our school in Kansas City, although Professor Dillenbeck, our associate, carried it on for many years under his own name. Professor Fulton went to Ohio Wesleyan University and turned the work of the University of Missouri over to Professor John R. Scott, a student of Murdoch who wrote a valuable treatise on "The Rush Philosophy of Voice." Mr. Fulton organized the Ohio Wesleyan School of

Oratory in 1892, and he organized credit courses both there and in Ohio State University, where he held a lectureship for several years. After he passed away in 1916, the school became a Department of Public Speaking in Ohio Wesleyan University.

This is the pioneering about which I have been speaking.

SPEECH AND PROGRESSIVE EDUCATION

EARL EMERY FLEISCHMAN, *College of the City of New York*

THE other day one of my students in a class in public speaking at City College tried to present what he called "a point of view." He went to the blackboard and drew several elliptical orbits, each one representing a solar system in the universe. What he was getting at was this: Down on the earth from the vantage point of the tiny speck of space which we human beings inhabit, we have a very limited view. Near objects, trees, mountains, tall buildings, obstruct us and cut it off. He had a particularly good case here in the city of New York, where we live in narrow canyons between towering skyscrapers. We city dwellers cannot see around the nearest corner. But no one can see very far no matter where his point of observation. Even on the prairie his vision dims out at the horizon line.

You remember those famous lines in Edna St. Vincent Millay's "Renascence" in which she says:

> And all I saw from where I stood
> Was three long mountains and a wood.
> Over these things I could not see.
> These were the things that bounded me.*

Yes, we are "bounded" by the objects that cut off our view from the rest of the world. That was the idea that this student in his awkward fumbling way was trying to convey.

If, however, the student continued, we could withdraw a distance from the earth and look down upon what is happening here from some point in space, we could see everything at once. Objects which at close view when we are down among them seem huge would be scaled down to a more proper size in relation to others. This was his way of trying to express the simple truth that most of the difficulties we have in this world of ours arise from the distortions of *near* views. All of the prejudices and fallacious ideas which divide mankind and cause friction in our social order arise from these distor-

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tions, and the only way they can be eliminated is through the good offices of the type of education which will give this larger perspective.

However clumsy his attempt, this student was groping toward an idea that is basic in considering the fundamentals of speech education. Speech is not merely a tool which we employ when we want to talk to each other. Such a conception, which places the emphasis on a mere mastery of speech sounds and language fluency, is hitting wide of the mark. Essential as these things are in effective speaking, the primary purpose of speech education strikes much deeper than that. At its core it is concerned with human relations and the attitudes and behavior of the individual which affect his measure of success or failure as a human being in a social world. Speech, spoken language, is only a part of this whole process. It is that which rises to the surface as a consequence of many other factors hidden away in the secret life of emotion and understanding and which goes to make up the human personality. The mastery of the spoken word, highly intricate and complex though it may be, is a relatively superficial speech skill. In comparison with the basic attitudes and habits of emotional adjustment it is relatively simple; and it is because this kind of speech mastery gives the teacher something concrete and tangible to work upon that it tends to become the center of speech training.

But sooner or later we must accept our full responsibility as teachers of speech. We must go to the root of the problem.

Everywhere about us in the world today we see abundant evidence of the failure of human beings to understand each other and get along together in the cooperative enterprise of modern society. There are appalling break-downs in every kind of human relationship, beginning with the home and extending to strife between pressure groups in our national life and the growing tension and friction in our international relations. One cannot help but be appalled by this enormous waste of human energy. The individual is at the center of the problem, for where there is a moral collapse in the social order, it begins with the moral collapse of the individuals who comprise it. The confusion in our society, bordering sometimes on chaos, is the multiplied confusion of hundreds of thousands of individuals. Even war does not spring from the restless ambitions of a few insatiable dictators. The seeds were sown in the discontent of millions. They germinate until finally there is the holocaust of a world upheaval such as that we are experiencing now.

If there is any solution, it must be sought in the training of the

individual—in a kind of discipline which produces clear thinking and a realistic approach to life situations on his part. It must result in a better understanding of the kind of world in which he lives and the necessities which this world lays upon him. It must result in a kind of voluntary self-restraint in terms of the effective accomplishment of social ends. It must result in an alert and ever sensitive responsiveness to the desires of other people and their equal right to a place in the sun. It must produce social imagination and an understanding of the means of communication by which one individual establishes contact with the mind of another. These are basic speech processes, and no speech program may be said to be geared to progressive education that does not take into consideration these basic speech needs of the individual in dealing with the problems which confront him in this modern world.

From this point of view speech is the mastery of those skills which make for a more perfect social adjustment in all the human relations of the individual. It is a mastery of a technique of oral communication by means of which he can reach an understanding through the efficacy of language of what goes on in the mind of other people. It is an exercise of control over impulses largely emotional in character, which lead to behavior that creates difficulties for the individual rather than promoting the ends which he wishes to attain. Straight thinking, the exercise of common sense, intelligent initiative, poise, and self-control are indispensable.

Ideas are important. While it is not the speech teacher's primary function to impart the various branches of knowledge upon which these ideas are based—other departments do that—it is the business of speech to develop techniques for testing ideas and dealing with them so that they may be practically useful to the individual. In progressive speech education the individual should acquire techniques for *handling* ideas so that he may communicate them effectively. Great damage is done in our society by what I choose to call "sloppy thinking," springing from narrow, rigid points of view on one extreme and degenerating into slushy sentimentality at the other. The student's thought processes need to be stiffened, ground to a fine cutting edge so that he may be able to discern the true from false, and the beneficial from the meretricious. The widespread circulation and acceptance of false notions is one of the gravest problems of our time. As never before people are bombarded daily by the radio, by the public press, by the motion picture with wave after wave of propaganda, promoting this special interest or that. In such a world it takes a well-trained mind indeed to detect the shoddy and illogical

and to sift out the one fact in a mass of misinformation—the one lonely grain of truth in a bushel of nonsense.

The only way we can combat these tremendous forces that have been launched, ironically enough, by the advances in the means of communication, is to give the individual more poise, more release from the drive of prejudice and speech conditioning, more freedom to choose, and more wisdom in selection. He must see the ends of his own life clearly in relation to other people by whom they will be affected. He must see the world in which he lives in proper perspective. He must know what values are real, what goals are possible of attainment for himself. All of these things must somehow emerge from a truly educational process of speech training.

But equally important with the grasp of ideas is that highly personal problem of emotional adjustment, of bringing desires under control and directing energies to useful ends. This likewise is a basic speech problem, for no effective communication is possible where the individual is tyrannized by his own emotions to the extent that he retains as an adult certain manifestations of infantile behavior. No perfection of the command of speech as language will ever atone for the mistakes which he will continually make in his relations with other people as a consequence of this basic lack of emotional adjustment. The purpose of speech training is not merely to make effective platform speakers—this is at most a minor object—but it is to provide the student with the means for effective participation in all of the situations in his life in which communication with other people and effective use of speech is involved.

You remember those famous lines of Portia in *The Merchant of Venice*, "If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces." Knowledge is not enough. It is a question of cultivating basic response patterns—habits, tendencies, preferences. Progressive speech education involves the development of taste, the appreciation of values, the acquiring of skills in dealing with people and the various human relations situations confronting the individual, techniques through which one tries to apply intelligence to the problem of living successfully with others.

The goal then of directed speech activities in a progressive educational program is the development of a mature personality, well-rounded, well-informed, alert, responsive, with sensitivity to, and regard for, others.

What, let us ask ourselves, are the attributes of a mature personality? Briefly, I would summarize them as follows:

1. The ability to think straight, to view things realistically as they are, not as they might be or as we might wish them to be;
2. Freedom from narrow prejudices, rigidities, resistances, which prevent open-mindedness;
3. Freedom from sentimentality, the indulgence in fantasies and other self-protection escape devices;
4. Freedom from infantile behavior designed to attract attention, win sympathy, or to accomplish objects by indirection rather than by honest efforts;
5. Cooperation, imagination, sympathy, insight, understanding;
6. Skill in dealing with the perversities of other people, avoiding clashes, getting around them for the accomplishment of your own objects.

The mature personality, we see, attains objectivity, perspective. In moving toward maturity the individual sloughs off various types of infantile behavior of an egocentric character, and takes on the more objective control of his behavior in accordance with his knowledge of what an adult situation requires of him. In the words of the Apostle Paul this truth is clearly revealed. He said, "When I was a child, I spake as a child, I thought as a child. . . . But when I became a man, I put off childish things." Here is an example of a self-willed impetuous nature that through conscious direction attained a mature emotional control that made him the outstanding leader in early Christianity. Speech training should be such a process of personal liberation for the student.

The speech teacher does not have to be a psychiatrist. After all he is dealing with the normal behavior of normal people—in so far as any of us are normal. The special cases are not for him. A modicum of native common sense, a practical knowledge of human nature and of the elementary principles of psychology are all that he requires. No teacher is qualified to teach speech who does not know something about the inner workings of the mind and the sway of impulse and emotion in the life of the individual. For the speech teacher is dealing with the mind and nervous system—the whole personality—quite as much with the voice and body as the specialized speaking instrument.

Yet many speech teachers disavow this responsibility for personality training, either regarding it as of little importance, or relegating it to some other educational department, or leaving it for the individual to work out for himself. The test of whether or not personality training is of prime importance in speech education is revealed if you ask yourself this question: which kind of person would you like to deal with or live with—one who has undergone such an experience of speech training, of rigorous self-examination,

and conscious striving for emotional maturity or one who has not? You have often heard it said that what a man is speaks so loud we often cannot hear what he says. This undoubtedly is the true measure of the relative values of the man speaking and speech as a mere manipulation of vocal sounds and the organization of language according to the rules of syntax.

We, who teach speech, if we are honest with ourselves, perhaps look back upon our own lives with some regret because we did not have the opportunity in our formative years of being subjected to such a course of speech education. Many of the problems that have confronted us since, I am sure, could have been met much more efficiently with the saving of I know not how much waste of energy and with much better success than we did. We might even be better all-round individuals, but for the lack of this formal training. We have had to struggle against ourselves the hard way, against all the resistances of habits that were being formed without our being aware of them. If we have achieved any mastery at all, it has been as the result of the self-conscious direction of ourselves in an effort to attain this same emotional maturity of which I have been speaking. Of course we owe a great deal to teachers whom we admired and strove to emulate and to others who took it upon themselves to instruct us in human relations and appropriate speech techniques. But what a help it would have been to have had the systematic progressive discipline of a broadly based course in speech education. If we think of the problem from this point of view, we must, I fear, reach the conclusion that we are not serving our full function as speech teachers until we provide a program of guidance to a better understanding of human relations and the acquiring of those skills which make for more perfect social adjustments.

That perspective which seemed so important to my student at City College the other day can not be achieved for the individual, or for society, unless someone assumes the responsibility for the kind of training that releases the individual from self-centered, emotionally dominated behavior and gives him command of his own personality. We all know that many people in adult life still retain an amazing amount of egocentricity. They are interested only in satisfying their own desires and often choose means which are destructive of the ends they seek, to say nothing of the destruction and havoc they cause by pursuing the anti-social objectives they frequently do. They have never outgrown their infancy. They still think as children. Even college graduates, paradoxically enough, may attain the in-

tellectual level of adults but their age emotionally may be far from attaining a like maturity.

The only way we can give a college student an all around equipment for the life he must live is to confront him with the necessity for searching self-examination and a conscious desire to exercise control over his own impulses as well as control over his external environment. When he has been awakened and made aware of the causes of behavior which is infantile, and when he has seen what havoc such behavior has created in the lives of people as a consequence, he is ready then to advance to a stage of learning what it means to exercise intelligence and mature self-control. He begins to see himself in proper relationship to other people in an organized society. He discovers the techniques by which he can adjust himself most successfully. He is on the way to acquiring the basic skills in speech. Through various projects he is subjected to experiences designed to assist him in overcoming bad defects in his adjustments and responses. Thus gradually through his own efforts he advances toward objectivity—and a mature personality.

PHILOSOPHY OF SPEECH IN BISMARCK HIGH SCHOOL

RUSSELL TOOZE
Bismarck (North Dakota) High School

EDUCATORS are aware of the fact that any speech course based upon a single textbook, with limited participation, whether in high school or college, is old-fashioned. The time has come when we must do away with regimentation in speech procedure and adopt a progressive policy. We must pursue a liberal course which will prepare our students to take their place in our great American democracy. This policy has been in operation for three years in our high school with splendid results.

The speech philosophy of Bismarck High School is very aggressive. Every student is brought under its influence before graduating. Objectives are pursued which will reveal new truth and enrich the lives of the young men and women of our institution. The practical value of speech is the foundation upon which our philosophy has been built. Therefore, the immediate and future benefits to be derived from speech training are emphasized.

The aim of our speech philosophy is to better train students

for life. It is an established fact that an individual cannot be a success unless he can adjust himself to the environment in which he must live. Our philosophy gives sympathetic consideration to the social, academic and economic problems of those students coming under its jurisdiction. Every effort is made to prepare the young men and women of our high school for citizenship through the development of personality and character, intellectual and spiritual growth, high ideals, appreciation, and better judgment. The speech philosophy of Bismarck High School is definitely democratic and is intensely interested in helping all students find their niche in society.

Due to the proper relationship which exists between our school and the community, students are allowed to take part in real life situations while in high school, such as church and civic activities. This is in harmony with our speech philosophy and assists in the achieving of the real objectives of speech training. After analyzing a recent statistical report which shows that only a small per cent of our graduating class, consisting of about one hundred and sixty students, enters institutions of higher learning, we are inspired to become more and more saturated with the speech philosophy of Bismarck High School, and give greater emphasis to our practical speech curriculum.

Experimentation is the soul of our speech philosophy. Out of it has come some excellent material and methods of a practical nature. The practical side of education is the nucleus of our program. Any phase of our speech curriculum which proves to be unworkable is eliminated. Theory is not tolerated in our course of study. Practical results which will help our students in real life is our only desire. We train for future as well as present needs.

Our speech philosophy has made necessary the rebuilding of our whole program. The school library has been equipped with all types of speech material suitable for research. New material is constantly being added in quantity lots and all phases of speech work will be included. We hope to have the best speech library in the Northwest.

The QUARTERLY JOURNAL OF SPEECH is used as our main reference work. It is such a valuable help that the school purchases it for use in the speech department. The students look forward to the arrival of every copy. When the JOURNAL comes it is read from cover to cover and the different articles discussed with enthusiasm. The material is not too difficult for high school students, as contended by most teachers in the secondary schools. Much good is derived from class discussion, special reports, and assignment of indi-

vidual problems based upon the articles found in this splendid publication. May it be suggested here that the officials of The National Association of Teachers of Speech arrange for a club price so that more QUARTERLY JOURNALS can be placed in the libraries of the secondary schools? May it further be suggested that the leading speech teachers affiliated with the national organization permit their professional history to be published in the JOURNAL. High school students sincerely want to know about the men and women whose articles they read. The QUARTERLY JOURNAL OF SPEECH has become an established publication in our speech department and every copy is permanently filed in the library.

In keeping with our speech philosophy the traditional textbook has been banished from our course of study. In its place has been instituted a simplified workbook constructed according to the principles of the unit system. The plan of procedure and time allotment for one semester is as follows:

Unit I	Vocal Fundamentals	3 weeks
Unit II	Platform Deportment	1 week
Unit III	Speech Construction	1 week
Unit IV	Occasional Speeches	2 weeks
Unit V	Platform Speeches	4 weeks
Unit VI	Parliamentary Practice	3 weeks
Unit VII	Debate	3 weeks
Unit VIII	Radio	1 week

We even go further than discarding the textbook. All of the work done in the classroom is prepared with the knowledge that it must be delivered before critics. The outstanding pieces of work are delivered before the public. Nothing is carried on for classroom use only, unless it is to serve only for instructional purposes. From the time school starts in the fall until school lets out in the spring we receive invitations for entertainers and speakers of every type. All invitations are honored with pleasure. If we have just begun to study vocal fundamentals the program scheduled is built up around this block of work. The vocal fundamentals can be stressed just as well when preparing a dramatic reading for public delivery as by the use of drills and the delivery of short selections before the class. When there are not enough performances listed all of the students work on the programs under preparation. In case there are several outstanding participants the students select the ones they think best qualified to fill the appointments. Perfect satisfaction has been the result.

We offer both semester and whole year courses. The purpose of

this program is to create a desire for wide reading, develop the student's ability to investigate a problem, and allow an elaborate participation in speech activities. Under this laboratory system our students get a sound academic foundation plus practical experience. They participate in debate, radio and stage plays, declamation, oratorical and extemporaneous speaking contests. We insist upon unlimited participation in extra-curricular activities and public affairs.

All of our contest work is built up around the various speech units. In the mid-winter season of the year declamation work is getting under way. So all of the speech students take part in this free-for-all contest. The classes just starting the second semester are studying vocal fundamentals and the year classes are studying platform speeches. This makes our speech work doubly interesting. Here in North Dakota there are five divisions of declamation selections: dramatic, humorous, oratorical (original), poetry, and forensic reading (canned oratory). The University of North Dakota Speech Department selects the readings to be used. We purchase a complete set of selections, hold a try-out conference with each student, and determine in which divisions to let him take part. This plan gives an opportunity to emphasize one or all phases of speech performance. It allows the students to do the type of speaking they most enjoy and at the same time master the fundamentals. All students receive individual instruction in addition to research guidance. After sufficient training each student appears before critics and delivers his selection. Occasionally the students are furnished with judging sheets and permitted to rate the members of the class. It is astonishing to note how much in harmony the student ratings are with those of the critics. The students are given to understand at the beginning of the course that the classes belong to them and not the teacher. They are required to criticise one another, and themselves, throughout the year. This makes them feel a responsibility for the progress made in speech. The teacher guides but the pupil does the work. Last semester the speech classes visited the churches of the city for the purpose of discussing the ministers as public speakers. This project met with the hearty approval of the clergymen, and the students certainly gained some very valuable experiences. Our church-going trip was climaxed by the original oratorical contest in which our contestant won first place. This was sponsored by the Masonic Order and included the entire district.

We are not satisfied to preach constantly at our students. While some good can be accomplished by this method, a lot more can be achieved by using modern equipment. Recently we purchased a

recording machine for our department, knowing that it will make teaching easier and help the students more than any verbal criticism. When a student hears his voice reproduced from a record he will be more than anxious to correct his speech defects. Other up-to-date devices will be added to our department as rapidly as possible.

We advocate self-support for our department. Therefore, all expenses of the department are defrayed by the students. During the year many different projects are sponsored for the purpose of raising money. Recently they gave a dance which netted twenty-five dollars. Earlier in the year ten members appeared on a radio program and made five dollars for the department. In the near future an amateur show will be staged which will bring about fifty dollars into the speech treasury. Later they plan to have an old-fashioned box social and several other events. This self-support policy makes the speech students pull together and take a more personal interest in the work that is being done.

The speech philosophy of our school is democratic, having as its cardinal objective the training of youth for citizenship, so that the young men and women of our institution may better find their places in the great American way of life after leaving school. Our department is rapidly growing. Every attempt is being made to secure equipment which will enable us to give our students better training. We find that it takes more than books, charts, paper and pencil to teach speech in high school. These things are all necessary but originality, better and more equipment, patience and cooperation are badly needed.

THE SPEECH CURRICULUM

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CERTAIN sciences in our colleges and universities have received a much more general recognition than have certain others. In our large universities the curricula for these sciences are rather well established, particularly for undergraduate courses. The department of physics, for example, has many well established and basic courses.

In the department of speech, however, the situation is different. It is not necessary to visit many schools, nor to examine many catalogs to discover the marked dissimilarity among speech curricula. Further, though courses in various institutions may be similarly named, the contents of these courses are often distinctly different.

There are perfectly obvious reasons for this dissimilarity. Though speech has been studied and taught since ancient times, the department of speech is a comparatively recent development, and subject matter and methods are far from standardization. Too, the asserted purposes of various departments differ, thus providing one of the chief reasons for different curricula. Further, the speech needs of various communities differ; and it is fortunate that many departments have in part been shaped according to the localities served.

The evident purpose for most departments in a college or university is to impart in as organized a fashion as possible the fundamental principles of the particular fields involved. Though this purpose has been recognized to some extent by the department of speech, speech itself is a subject in which immediately practical training may also be given; and it is this purpose of improving the speech habits of students which in the past has received the greater acceptance. The two purposes are, however, closely related in many ways. There is a third purpose with which departments have more recently become concerned. This purpose is to train effective teachers of speech.

In most institutions courses intended to afford improvement in the speech habits of students far outnumber those planned to present fundamental principles in an organized fashion. In planning this service it is well recognized that conversation furnishes the basic pattern or mode for all types of speech situations. Other speech situations merely require adjustments or alterations of this conversational style, and further, only such changes as these situations demand are appropriate. For example, it is chiefly convention in conversation that establishes our basic intonation patterns and pronunciation forms. Other speech situations merely require slight alteration of these two conversational forms. It appears then that to be of the greatest service to the student, and to have an efficient plan of speech training, the objective of initial work in speech should be proficiency in conversation.

In rendering this service a department is normally faced with three types of students:

a. Those with serious speech defects usually must be given individual treatment, for these defects are often exceedingly varied in nature and cause.
b. Students with only mild speech deficiencies are much more numerous, and usually can be treated in groups. In all cases of speech inadequacy in which the cause is still operating, however, it is advisable to begin by an attempt to eliminate this cause. Such a plan for speech improvement obviously requires a rather extensive teaching program. In the retraining of students with mild deficiencies segregation is advisable. Only students

of approximately equal abilities and having deficiencies of a similar nature should be placed in the same group. Such segregation makes it possible to devote most of the class work to the major problem with which all of the members of the group are concerned. If the sole purpose of the student is proficiency in conversation it is then unnecessary to devote time to a study of those aspects in which the student's speech is already adequate.

c. Students who already have considerable proficiency in conversation, but who wish further to improve, should be placed in advanced groups where improvement in all of the various phases of conversational speech is considered.

Training for each of the three types of students mentioned above can be justified only in so far as improvement is realized in actual speech situations which the student encounters. Recently, many forms of drill used in the class room have been considered rather critically, and in many of these drills there is considerable reason to question whether the anticipated transfer to normal situations is actually realized. It seems fair to predict a critical evaluation of techniques and methods in the next few years, and further, a search for those methods which will afford an improved speech in normal situations.

While conversation is the most fundamental of the speech situations, there are many other speech situations in which training is profitable. Certain factors essential in satisfactory conversational speech are also essential in these other situations. Thus it seems reasonable for advanced courses involving other speech situations to assume a proficiency in the skills involved in conversation. In advanced courses, then, most of the time should be devoted to improvement in the essential performances not acquired in the study of conversation.

Speech situations may be rather easily divided into two groups, and there is a rather definite hierarchy in each group. In one group are the situations requiring thought and language formulation; the most common forms may be named in the following order: conversation, group discussion, round table discussion, panel discussion, symposium, debate, and formal public speaking. The other group involves the interpretation of thoughts and language already created by others: interpretation, impersonation, and drama.

It is now generally recognized that the department of speech must train the technicians involved in the various speech situations. The chief demand, of course, occurs in the field of drama, where specialists in costume, makeup, stagecraft, stage lighting, stage properties, etc., are required. It is true that such persons frequently must acquire a considerable background for this work in certain other

fields, but the final applications to the theatre, etc. of the principles here learned can only be guided by a person experienced in speech.

It is also becoming more common for the department to provide training in the production of literature for interpretation, impersonation, and acting. While the fundamentals of writing undoubtedly must be learned in the department of English, there are certain principles in writing for the stage which must be added by one trained in speech.

Though the next important purpose which the department of speech should serve has not received adequate recognition in the past, there is now considerable promise that in the future it will be better recognized. One of the chief purposes of the university is to present in an organized fashion the fundamental laws of the universe in which we live. If we classify the sciences as physical, physiological, psychological, and social, speech will belong somewhere in the border range of the psychological and social sciences. Thus it is that speech has a very definite place in the hierarchy of the sciences, and deserves scientific study by the student desiring a liberal education in the same manner as do the other sciences.

In the second place, it is necessary for the teacher of speech to have a thorough understanding of the processes which he teaches. Thus it is essential that adequate instruction be given in the fundamental nature of processes involved in the various speech situations.

Usually departments in other fields offer courses which treat of the simple and basic principles necessary to an understanding of these fields. It seems reasonable to expect that a general course in speech, giving the scientific principles underlying speech and the processes involved in speech would be of considerable value. It is fortunately true that the basic course in some institutions at present fairly well meets this need.

Before instruction in the nature of processes involved in the various speech situations can be begun, it is necessary that the student have considerable information from certain other sciences. First, an understanding of the simple laws of the mathematics, chemistry, physics, physiology, psychology, and sociology involved in speech should be obtained. This information can probably best be presented in the department, where the objective of this study is always clearly in mind. The student is then ready to apply this information to an understanding of the various processes involved in speech. Conversation, being the most fundamental, should be the first situation considered. The processes involved may be conveniently divided into the following classes: (1) Thought and language formulation; in-

volving thought, grammar, and vocabulary. (2) Phonetics; involving articulation, and pronunciation. (3) Voice science; involving pitch, rate, loudness, and voice quality. (4) Bodily expression. It is fortunate that by means of symbols, graphs, or photographs all of these processes can be represented on paper.

In a course in fundamental principles, then, the mathematics, chemistry, physics, etc. of speech should first be presented; and a consideration of the four processes should follow. In more advanced courses dealing with these processes, it is essential that the student have some additional background in the above mentioned sciences. Though we frequently have courses in phonetics and voice science, it is generally true that at present bodily expression, and thought and language formulation are not given adequate consideration.

For the person planning to teach speech, certain additional study is necessary. Advanced courses in the chosen branches of the speech field are desirable. An adequate background in education, and study in the methods of teaching speech to various age and ability groups are also necessary. For the person planning to teach speech defectives, additional background in the sciences and in medicine is necessary, as is considerable study in the diagnosis and treatment of abnormalities of speech.

THE PERSONALITY TRAITS OF EFFECTIVE PUBLIC SPEAKERS

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THE principal object of this study was to answer the questions: What are the personality traits of good speakers? Do good speakers possess a greater degree of these traits than average or poor speakers? Obviously no single study could hope to cover the entire field of personality. It will require years, perhaps the complete life of man, to make such a study. Therefore, the experimental attack was limited to the relation of ability in public speaking and the following traits:

1. Introversion and Extroversion
2. Ascendance and Submission
3. Greater and lesser degrees of emotional reaction
4. Hyperkinesis and Hypokinesis.

There are few studies that relate directly to the subject of personality and public speaking. The most important are those of

Murray,[1] Hunter,[2] Tracy,[3] Waggener[4] and Dow.[5] Most of these studies have been reported in various journals.[6]

Definitions

Introversion-Extroversion: The classification of "General Attitude Types" of Extravert [extrovert] and introvert was proposed by Carl G. Jung in 1923. "Briefly stated, the extravert is one who is dominated by external social values, while the introvert takes a subjective view and is governed by the relationship of things to himself."[7]

Ascendance-Submission: "The ascendant individual is one with a strong urge to dominate every situation of which he is a part. . . . In the play on the school grounds he is the captain of the team: in extreme cases he 'won't play' unless he is allowed to be captain. As he grows older some of this is knocked out of him by experience, but he frequently retains enough to be classified as a distinct type all through life. . . . The opposite type is the submissive person. . . ."[8]

Emotional Reactions: "In spite of the great number of literary and dramatic descriptions of emotion that are available, it is not easy to secure material which adequately and accurately pictures emotion. . . . The common characteristics of emotion are not simple and straightforward. . . ." For our purposes we shall define an emotion as "the total of the experience of an individual during any period of time when marked bodily changes of feeling, surprise or upset occur."[9] A greater degree of emotional reaction, as here used, means that the individual has marked bodily changes of feeling in a greater number of cases.

Hyperkinesis-Hypokinesis, or Hyperkinetic-Hypokinetic: "The hyperkinetic type is the individual who is tremendously active. He enjoys nothing better than pleasant exercise. . . . The . . . opposite type, the lethargic, sluggish, lazy,

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[1] Elwood Murray, "A Study of Factors Contributing to the Maldevelopment of the Speech Personality," *Speech Monographs,* Vol. III (1936), p. 95.

[2] Aria Daniel Hunter, "A Comparison of Introverted and Extroverted High School Speakers," *Speech Monographs,* Vol. II (1935), p. 50.

[3] James Albert Tracy, "An Investigation of the Personality Traits of Mature Actors and Mature Public Speakers," *Speech Monographs,* Vol. II (1935), pp. 53-57.

[4] Janice Olive Waggener, "A Comparative Galvanometric Study of Inferior and Superior Speakers," Unpublished M.A. Thesis, University of Denver, 1930.

[5] Clyde W. Dow, "The Relation of Intelligence to Ability in Public Speaking and Literary Interpretation," to be published in a forthcoming issue of the QUARTERLY JOURNAL OF SPEECH.

[6] A complete list of all studies relating to personality is given in the bibliography.

[7] L. F. Schaffer, *The Psychology of Adjustment,* Boston, Houghton Mifflin, 1936, p. 286.

[8] J. M. O'Neill and A. T. Weaver, *The Elements of Speech,* New York, Longmans-Green, 1936, pp. 294-295.

[9] Carney Landis in *Psychology* by Boring, Langfeld, Weld, and Collaborators, New York, Wiley and Sons, 1935, pp. 397-398.

hypokinetic individual . . . hates nothing quite so much as being stirred up and compelled to exert himself."[10]

To assure a representative sampling, the author chose students from six different classes in three separate colleges of western Massachusetts: Mount Holyoke, Amherst, and Massachusetts State. These classes included beginning and advanced students from both required and elective courses in public speaking. In all there were 153 subjects who were taught by four different instructors. The students were graded on an average of seven marks, and rated on 595 personality tests of four types that were chosen to measure the traits defined above.

The measuring devices used to determine the trend and degree of personality were as follows: For introversion-extroversion, "A Diagnostic Test for Introversion-Extroversion," by C. A. Neyman and K. D. Kohlstedt. For ascendance-submission, "A Scale for Measuring Ascendance-Submission in Personality" (The A-S Reaction Study), by G. W. Allport and F. H. Allport. For the degree of emotional reaction, the "X-O Tests for Investigating the Emotions,"[11] by S. L. Pressey. (Only the "total affectivity scores" of the Pressey test were used.) Since for hyperkinetic-hypokinetic types no standard test was available, the writer developed "A Scale for Determining Hyperkinetic-Hypokinetic Reactions."

Semester marks were taken as the measurement of a student's ability in public speaking. No attempt was made to have all instructors use the same program for the six classes: each instructor followed his customary program. A record was kept, however, of all assignments and all marks in all classes, and any grades for written work or for literary and dramatic interpretation were omitted when the average was computed that was to be used as a numerical indication of the student's ability in public speaking. Grades on interpretative material were omitted only for the purpose of confining the study to extemporaneous public speaking.

The data gained from the personality tests and semester averages in public speaking were put into tables. These six tables (one for each group) gave each subject's rating in introversion-extroversion, ascendance-submission, degree of emotional reaction, and public speaking.

A rank-difference correlation (rho) was computed from this

[10] J. M. O'Neill and A. T. Weaver, *The Elements of Speech*, New York, Longmans-Green, 1936, pp. 294-295.

[11] Descriptions of the first three tests used in this study, may be found in H. E. Garrett and M. R. Schneck, *Psychological Tests Methods and Results*, New York, Harpers, 1933.

tabulation for each of the four trait ratings and public speaking marks for each separate group. Various combinations of groups were also correlated. Finally, all the ratings on a given trait for all six groups were combined and a correlation (Pearson product-moment coefficient of correlation) was computed between these combined ratings and public speaking marks. This procedure was carried out for all four traits.

To indicate the reliability of the various correlations, the author made two other calculations: the standard error of r was computed for each correlation; and the coefficient derived by dividing r by the

TABLE I

CORRELATIONS BETWEEN THE RATING FOR EACH PERSONALITY TRAIT AND THE AVERAGE MARK IN PUBLIC SPEAKING FOR ALL GROUPS COMBINED, WITH NUMBER OF CASES, STANDARD ERROR OF r AND r/σ_r, AND CHANCES OUT OF 100 THAT THE CORRELATIONS ARE GREATER THAN ZERO

Test	r	N	σ_r	r/σ_r	Chances out of 100 that correlation is greater than 0
Introversion-Extroversion	.17	149	±.07	2.42	99.2
Ascendancy-Submission	.43	150	±.06	7.16	99.9
Pressey Emotional Affectivity	−.18	146	±.08	2.25	98.6
Hyperkinesis-Hypokinesis	.18	150	±.07	2.57	99.4

standard error of r. To show the probability that the correlations were greater than zero, the author consulted statistical tables. All of this material has been condensed and reported in Table I.

All the material that was reported in the survey of literature, and the conclusions of the present study have been condensed in Table II. An examination of this material will show the general agreement and differences that exist between the studies.

From the data and brief discussion presented above (for a full discussion see the writer's "A Personality Study of College Speakers"[12]) the following conclusions may be accepted pending further investigation:

1. There is significant proof of a relationship between the traits (introversion-extroversion, ascendance-submission, greater and lesser

[12] Clyde W. Dow, "A Personality Study of College Speakers," unpublished M.S. Thesis, Massachusetts State College, 1937.

TABLE II

THE PERSONALITY TRAITS OF EFFECTIVE PUBLIC SPEAKERS

Author	Dow	Murray	Tracy	Waggener	Hunter
Trait Introversion-*Extriversion*	Best speakers are slightly favored. Correlation: .17 ± .049 between this trait and term mark in public speaking.	Best speakers tend to be high. Difference in the raw scores of the Bernreuter Test, 92.4 ± 5.77 between good and poor speakers.	Mature public speakers have lower introversion scores than average person. Bernretuer Test used.	Less galvanometric disturbance in extroverted good speakers.	Extroverts were extremely good or extremely poor more often than introverts. More inferior extrovert speakers, than introvert speakers. Extroverts who were good, appeared to be better than good introvert speakers. More poor speakers than good speakers appeared in both introvert and extrovert groups.
Ascendancy-Submission	Best speakers have ascendant personalities. Correlation: .43 ± .040	Best speakers are high in dominance. Difference in the raw scores 134.8 ± 8.14	Mature public speakers are above the average in dominance.	Less galvanometric disturbance in dominant, good speakers.	
Self-sufficiency Dependence		Best speakers tend to be high in self-sufficiency. Difference in the raw scores 98.8 ± 7.14	Mature public speakers above average in self-sufficiency.	Less galvanometric disturbance in self-sufficient, good speakers.	
Hyperkinetic-Hypokinetic	Best speakers are slightly favored by hyperkinetic. Correlation: .18 ± .049				
Emotional Affectivity	Less emotional slightly favored. Correlation: −.18 ± .053			Superior speakers appear to manifest less inner disturbance.	
Intelligence	Apparently no relation to public speaking, Correlations: .06 ± .064 and −.02 ± .067		Mature public speakers above the average.		

degrees of emotional reaction, hyperkinesis-hypokinesis) and ability in public speaking, but this relationship is not sufficiently close to enable us to speak with certainty concerning the *value* of that relationship to public speaking.

2. Between extroversion and public speaking there is a low, positive ($.17 \pm .049$) but unreliable relationship. This conclusion lends support to Hunter's findings that extroverts may be either good or poor speakers; and it tends to weaken Murray's emphasis on extroversion. Introverts, too, may be good speakers, but there is an extremely small balance in favor of the extrovert.

3. Ascendancy has a very good positive relation ($.43 \pm .040$) to ability in public speaking: ascendancy has the highest relationship of all the traits considered. This conclusion further substantiates Murray's statement that good speakers tend to be "extraordinarily high in . . . dominance." Both studies agree on this trait, and both indicate a very high relationship.

4. There is a low, negative, and unreliable relation between the degree of emotional reaction and skill in public speaking ($-.18 \pm .053$). This conclusion agrees generally with Waggener's statement that "superior speakers appear to manifest less inner bodily disturbances during speech than inferior speakers."

5. The hyperkinetic personality is a positive, but statistically unreliable ($.18 \pm .049$) advantage to a public speaker.

6. It is unwise to predict too close a relationship between ability in public speaking on the one hand, and personality on the other, on the basis of computing the total personality scores of a group of good and poor speakers. Many of the good speakers *may* turn out to be extroverts, and many of the poor speakers *may* turn out to be introverts: they did in this study. There will be a sufficient number of exceptions, however, to bring the actual relationship down so that it is not particularly significant. Murray[13] in a more recent text has maintained that a person may be either an introvert or an extrovert, and still be a good speaker. It is a quality that he calls "objectivity"[14] that is important.

7. The small correlation coefficients discovered in this study indicate that, according to Hull's[15] data, prediction of public speaking

[13] Elwood Murray, *The Speech Personality*, Chicago, Lippincott, 1937, chapter 6.

[14] So far as is known to the writer at the present time, the Miller-Murray "Personal-Social Adjustment Test" (this test measures objectivity) has not yet been correlated with public speaking ability.

[15] Clark L. Hull, *Aptitude Testing*, Yonkers, World Book, 1928, pp. xvi, 536.

ability from the scores on personality tests is likely to be very little better than a guess: that the likelihood of the prediction's being wrong is nearly as great as the likelihood of its being right.

8. Among the five studies considered in this paper, there is a general agreement concerning the traits reported. There is an exception in the work of Hunter relating to introversion, and possibly between Tracy and Dow on intelligence, but among the other fourteen items (reported in Table II) there is a definite *trend* to indicate that the best speakers tend to be (a) extroverted, (b) dominant (ascendant), (c) self sufficient, and (d) more stable emotionally. This trend, rather than the actual figures, is the most important result of this report.

The most significant implications of this research seem to the author to be the following: We can say with great assurance that there is a relation existing between the traits extroversion, ascendance, lesser degree of emotional reaction, hyperkinesis and public speaking. This relationship is supported by the majority of research projects that have been made. The correlations, however, are very small, so we can speak with little assurance concerning the *value* of that relationship. Perhaps an improved technique of measurement in speech or personality, or in both, may some day show such relationships to be highly significant, but at the present time the author does not feel that such a conclusion is warranted.

The trait we have called ascendance (the quality called in some other studies dominance) bears a very important relation to ability in public speaking. This trait characterized to a reliable degree (according to the correlations) the good speakers, and the opposite, submission, appeared in the poorer speakers. This is the one personality trait of the four (or eight) studied that seems to be sufficiently important to influence speaking ability.

It probably would not be very pleasant to live with a definitely ascendant person, but the indications are that this ascendant person is likely to be a good public speaker. It seems reasonable to suggest, then, that in our attempts to train young men and women to become effective speakers we should try to develop in them this trait of ascendance or dominance.

The other traits may serve, to a very small degree, to aid or to hinder public speaking, but the correlation coefficients are so small that it is unwise to assume an important influence of these traits upon speaking ability.

There is an implication in the negative relationship between emotionality and public speaking ability that may be interesting to

teachers. Perhaps we should be somewhat critical of the idea that a certain degree of "nervousness" is valuable to a speaker in that it tends to make him "keyed-up" for the occasion. The negative relation between emotionality and speaking would suggest that we do not want "nervousness": what we want is the proper degree of bodily tonus. Such an implication is further emphasized by the positive relation between speaking and the hyperkinetic personality. Such a physical and mental set would seem to be attained more satisfactorily through attention or integration, rather than through emotion.

Extroverts seem to be slightly favored as public speakers. When interpreting this statement, however, one should place the emphasis on the qualifying word *slightly*.

The most reasonable speculation concerning the traits considered in this study would be this: There appears to be no harm in trying to develop the qualities of extroversion, and hyperkinesis, and trying to decrease extensive emotional reactions; but there is not any strong indication that improvement in these qualities will necessarily result in improvement in public speaking.

On the other hand, those who have been classified as introverts, hypokinetic, or unusually emotional need not feel that these qualities alone will prevent them from becoming effective speakers.

SOCIAL ADJUSTMENT AND THE VOICE

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THIS topic can be approached in two different ways. We can treat it in terms of the well known slogan, frequently mentioned in magazine articles, "Better voice means better adjustment," or we can treat it in terms of the question: What does the voice teach us about adjustment and adaptability? It is this second approach that will be employed in this article.

The problem of considering the voice as a clue for psychological research belongs to "phonology," a term which I place in quotation marks because I am enlarging its meaning so that it includes the science of voice characterology. In such a science we analyze social adjustment by the train of phonetic evidence on the assumption that the voice is the original and primary expression of our attitudes towards our environment.

Our first cry immediately after birth may be regarded as one of

protest; it is, accordingly, a marked utterance of displeasure. The baby produces it with a so-called glottal stroke or the violent pressure of the vocal cords upon each other, which is a symptom of dislike. It is some weeks before the baby can express its adjustment to the world in producing cries of both pleasure and displeasure. Then the mother knows whether the child is registering hunger, pain, or a sense of well-being. In the present state of our knowledge we do not know whether or not the utterances of a child have any connection with its constitution. The baby's body reveals some constitutional facts that will disappear during adolescence and reappear between the twentieth and thirtieth year of life. But we are not in a position to state that any peculiarities of the voice of an adult can be found in a baby. Therefore, the infant's voice does not offer any specific clue to its character. We can only state that a baby which does not produce any "lalling"—the utterance of syllables like "lala, vava" etc.—will have a difficult time developing speech abilities. Therefore the mother should encourage the baby in his "lalling."

Because our topic restricts us to the treatment of the voice rather than of speech, speech development cannot play a part in our discussion. However, this may be said at this point: a boy will prove that he is well adjusted in school by speaking in a good vocal range. Monotonous speech means an inhibition. Hygiene of voice has to take place in young as well as in adolescent children because the impairment of the voice caused by carelessness means a setback in this adjustment.

The second clue for the adjustment appears in the voice after the mutation or change of voice. Here we know that due to the growth of the larynx the voice of a boy will drop about one octave and the girl's voice about one triad. However, sometimes we do not hear any change and the voice remains high. In boys this may be due to endocrinological factors. It may be an arrested development of the secondary sex symptoms. But this is not frequently the case. We find this high voice mostly in otherwise normal persons. In a normal anatomical structure we try to trace a mental cause. We find a normal larynx, with vocal cords long enough to produce a low voice, but the possessor, unable to use the mixed head-and-chest register function, unconsciously uses the high one—the pure head register. This can be interpreted as a character problem emanating from his persistence in maintaining the attitude of a child, which shows a poor adjustment and signifies a relapse into the attitudes of a better protected period of life.

However, very few adolescent boys and men talk in the so-called

"persistent falsetto" voice. We need to ask ourselves, therefore, what type among all the persons longing for better protection uses this voice.

The answer to this question is: The persistent falsetto voice is a decidedly *schizoid* symptom. These men do not lack sociability because of their high voice, but a high voice is the clue to their lack of adaptability and adjustment. And these qualities are the primary symptoms of a schizoid mentality. Thus it is evident that the first evidence of character appears in the voice after mutation.

Character is an inborn quality, belonging to the *constitution.* It regulates the combination between personality and environment. Everything acquired is *conditional.* Therefore, adjustment includes constitutional factors as well as conditional ones, because it means *the adaptation of constitutional factors to a given environment.* In adapting ourselves we develop some new qualities—conditional ones.

Almost the same thing happens to the character: We should not, however, confuse character with personality. Character gives tendency and direction to the personality; it is the nucleus. The changes of adjustment are inseparable from the changes of the character. We must therefore differentiate between two problems: (a) the problem of differentiating groups of characters in the schizoid and the cycloid constitution with their different adaptabilities, and (b) the problem of the changes within a single character which cause changes in adaptability.

For both groups the voice gives very clear evidence. We can describe the *schizoid* character as unsociable, without a sense of humor, often sensitive, timid, difficult to guide. The *cycloid* character is friendly, sociable, good humored, often quiet and of a gentle mood. To each type belongs a special voice.

The schizoid voice has a prevailing head-register, the cycloid voice a preponderant chest register. With regard to singers we would call the schizoid voice a lyrical one and the cycloid voice a dramatic one. Within the voice the dynamic functions give evidence of the change in aptitude for adjustment: Rhythm and speech melody reveal emotional factors in a measurable way. They indicate, therefore, temperament and affectability. They are deeper layers of the entity called "personality," variable qualities that can be determined only by other variable qualities; that is, by expressions. These variable expressions are: gestures, facial expression and voice. Unchangeable ones are physiognomic, the shape of face, shape of hands and so forth. All the expressions are motoric, like posture, body motions, writing and speaking. Speech is a combined action; built up by

respiration, phonation and articulation. Emotion influences the voice by changing the respiration. So we might state that perhaps respiration gives the primary clues. But this is not certain. Voice is a more delicate function, including so many constitutional factors that it gives wider evidence for our adjustment problems.

The two character groups, the schizoid and the cycloid, reveal different voices and different adjustments even as regards our professions. How does the adjustment in a profession influence the voice? We know that we have professional voices. We have dominating and submissive ones. Are these constitutional (inborn) or conditional (acquired)? Do these voices make us fit for a profession or does the profession make the voice?

Here we find voice as the best test for a good or a poor adjustment. A poorly adjusted teacher or a physician with but slight aptitude for his profession, is likely to make use of voice qualities that are in contrast with his actual character. Both professions are supposed to be "sociable." Only a person with the love for other people and their worries can become a teacher or a doctor. So we hear the most characteristic symptom of dishonesty: *the disguised voice.* The lowered voice makes believe in a non-existing close relationship. Too much head register in the voice indicates distance. The army officer giving his commands in a very high voice does it, not to make himself better understood, but, unconsciously, to increase the feeling of distance. The pseudo-paternal attitude of many educators, priests, and doctors is felt in the lowering of the voice. But genuine paternal love reveals a natural voice content by the chest register and does not need an artificial lowering.

Successful adjustment of a shop-girl as well as of a bank president easily becomes evident through analysis of their voices. Shyness first affects the diaphragm. Therefore, it first disintegrates the breathing function. Fear, because of a feeling of insufficiency or maladjustment, makes the voice weak, dry, and decreases the range. People who think well of themselves put undue emphasis upon stress and accent.

We must not forget that a loud voice can express energy as well as superficiality. An absolutely regular speaking voice can signify strength of will as well as coldness of sentiment. Modulation depends on outward impressions. He who lives dully without an interesting serious experience speaks without modulation. But he who will not make evident his inner life, speaks consciously in a regular way in his speech dynamics. If we speak quickly, it means eagerness to work quite as much as superficiality and restlessness. If we speak slowly,

we can be lazy as well as thoughtful. If we speak loudly, it can signify force of will as well as impetuosity. Weightless speech is sensibility or weakness of will. We thus have always the choice between a positive and a negative sight. We can talk in legato as well as staccato. The jovial, "digestive" type and the unctuous preacher speak in a broad legato. The legato speaker binds together the tones of the speech melody in the same way that he "embraces" his listeners.

We then have different ways of expressing emotional speech, all of which speech expresses the social adjustment, either with honesty or with display, the latter being the method by which human nature disguises itself, and makes believe in a pretended adjustment. Certainly, a Chinese boy in an American school or the student from the country in a large city, undergoes serious problems of adjustment. We are prone to overestimate their *speech* and *language* problems. If we do not learn to influence the *voice* before speech, then we make the same mistake as teaching painting before teaching drawing, or in teaching the singing of an aria before a correct placement of the voice is accomplished.

We try to help by teaching "public speaking." We think a young student clumsy in his way of expressing himself will get an easier adjustment if he learns public speaking. Doctors do the same and they still make the patient nervous if they hammer in their well-disposed suggestion. If we really want to facilitate social adjustment, then we must change our educational program and teach *voice* before *speech*, and give our teachers *voice* training, before they start teaching. The speech teachers of our public schools give their best to prevent and correct *speech defects*. By doing this they improve the adjustment of many children. If these teachers could be trained in *voice* hygiene, it would add considerably to their merits in facilitating adjustment.

The teacher's voice is the example and pattern for the pupil's voice. The requirement here is vocal education. The school child learns writing and reading and speaking, which means articulation. But he does not learn the basic function—how to use his voice. In music he is sometimes taught songs that go so far beyond his range that his voice is likely to be impaired. How sweet is the voice of a child at the age of four or five years, and how unpleasant and lacking in culture are the ruins of that voice after ten years of school life!

Preventive medicine protects our children from diphtheria and small pox. A clinic for speech and voice should not be merely a class treating stutterers and lisping children. It should be an institution which aims to improve voice conditions as well. Knowing that a well-

trained voice facilitates the social adjustment and proves its perfection, we could through such an institution prevent much of the disintegration of the natively beautiful voices of our children.

PSYCHIATRIC FACTORS IN SPEECH CORRECTION*

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SPEECH correction from the psychiatric point of view did not exist until fairly recent years, except for the study of the aphasias which accompanied structural lesions of the brain. This is not surprising considering the fact that twenty years ago, speech correction was a rather sterile and anemic handmaiden to public speaking and elocution. In the course of years, the once feeble maid has become a robust dowager ranging interestedly into all fields of science, with a physiology, pathology and psychiatry all its own.

Speech is particularly important to the psychiatrist, because it is the only tool which he has. If he handles this tool adequately, it becomes a fine scalpel, with which to penetrate that most complex of all entities, the brain. Speech is important not only because of its content, but because of what is left unsaid by the patient and above all by the manner in which the speech is uttered. A speech disorder is of course a symptom like any other symptom such as headache, weakness, depression, etc.

The speech disorder is approached by the psychiatrist in the same organized manner which is used in the speech clinics at the schools. First we must examine the symptom from the point of view of whether it is predominantly organic or functional. Then we seek to isolate the break in the speech reflex arc according to whether the afferent sensory portion is involved, or the central integrative mechanism of the brain or the motor efferent portion.

I propose to touch briefly only upon those speech disorders which are observed most frequently in the psychiatric clinic. Of these the most frequent, of course, is stuttering. I must at this point say a few words regarding psycho-analysis, although I do it with some trepidation, because the subject has been enveloped in a fog of misleading emotional reactions and antagonisms. I made it my purpose

* Address delivered to New York High School Teachers of Speech Association, March 18, 1941.

to investigate this attitude some time ago, and discovered to my astonishment that in the minds of some people, psycho-analysis was synonymous with the study of depravity and insanity so that any analytic label like auto-erotic was encrusted with repulsive association. I wish to state emphatically that psycho-analysis is not such a study.

If a youngster at adolescence shows retarded endocrine development, so that at the age of thirteen years, let us say, he shows infantile characteristics, we do not call that youngster depraved. Just as there is a regular cycle of glandular development, there is a regular cycle of sexual development which goes through many phases. There is nothing esoteric in this. Every parent sees a child go through periods of complete absorption in his own body, followed by auto-erotic practices, followed by concern with the members of one's family, etc. There may be a retardation or fixation at any phase in this cycle and the resultant period of dys-equilibrium may become very fertile soil in which the seeds of a speech disorder may grow. Why the symptoms of a speech disorder should appear in some and not in others is a matter of conditioned reflex function.

It is fairly accepted now that stuttering is a vocal equivalent of anxiety and conflict within the central nervous system. Since it is a symptom like headache, or a facial tic, which can be set off by many different causes, it would be as erroneous to speak of a stuttering type of personality as it would be to speak of a headache type of personality. Some cases of stuttering are relieved fairly quickly and permanently by training designed to give respiratory relaxation. Many cases do well in the clinic hour but poorly outside. And still others do not make progress at all. Those cases who do well in the clinic and not outside, and all the other cases who do not respond, merit more intensive psycho-therapy in the hope of relaxing the entire personality, besides the speech mechanism. Frequently, the external sources of conflict of the patient with his environment are quickly uncovered. Often the sources of conflict cannot be uncovered superficially and deeper studies of the patient as a whole must be undertaken.

Out of psychological studies of these patients, one striking characteristic has emerged. Stutterers, as a group, exhibit more complete repression than any other type of anxiety neuroses of non-stutterers. For example, a nine-year-old boy, making poor progress in the speech training unit at Queens College, was referred to me. This boy pictured himself as entirely serene and untroubled. He never gets angry, according to him. He is always happy, he loves everybody. He's never

hurt. He's never sorry about anything; he never brags. He doesn't have a grudge against anyone. He's never stubborn. He's never ashamed, never afraid, etc. Yet the facts show that he has violent temper outbursts at home when his will is crossed. He evades unpleasant situations frequently by complaining about pains and aches. And then he refuses to be taken to a doctor. He requires a light on in his bedroom before he can fall asleep. After a fight with a boy, he refused once to leave the house until the father pushed him out. There were many other foci of conflict.

Another illustration is the twenty-year-old stutterer, a student at the Jersey State College, who had never profited by speech training. He, too, gave himself a clear bill of health. Yet actually he has been in a state of war with his environment for many years. He feels his folks would not care what happened to him, because he has never done what they wished. His most enjoyable experiences are going hunting and fishing with two companions both of whom are over twenty-five years older than he. He has no close friends and no feeling of contact with his environment. Before he was thirteen years old, he had run away from home three or four times. Everything he does is in a quick, dogmatic fashion, a sort of all-or-none manner.

Other cases are illustrative of the same type of difficulties:—the thirteen-year-old high school girl, a severe resistant stutterer with a rigid, tight manner, and facial tic, unable to relax at all. Ridden by intense, unconscious rivalry with a very brilliant older sister, she had devoted all her time to studies, could not play with other boys and girls without conflict, and was obsessed with painful factors of anti-semitism centering about a love affair existing only in her own phantasy.

Still another case, this time an artist, stuttering for many years, who associated his stuttering with periods of block when his vision and thinking would thicken, and interfere with his powers to react. Hit stuttering became a type of floundering around trying to achieve a mental focus.

There is also the type of stuttering initiated by the feeling of helplessness in puberty after the death of a strong parent upon whom the patient has been dependent.

These are, of course, the unusual cases of the school clinic which are rather usual in the psychiatric clinic. It is my impression that all cases of stuttering who do not make rapid progress in speech training, should have it combined wherever possible with adequate psychotherapy. From this point of view, any conflict which disrupts the

inhibiting or regulatory effects of the cortical cells, can produce voice spasticity by releasing the lower emotional or subcortical speech centers, provided there is some pre-existing weakness of the speech apparatus.

Another interesting speech defect seen in the psychiatric clinic is infantile intonation or voice. There a differential diagnosis has to be made between (1) local abnormalities of the nasal cartilages or palatal immobility, (2) general features of endocrine retardation such as hairlessness, widely spaced teeth, dry skin, infantile genitalia, unusual obesities, etc., (3) mental retardation in which the individual remains at a child level because of a subnormal IQ, (4) psychological immaturity due to mechanism of identification, over-protection, etc., (5) combinations of one or more of these preceding factors.

The child who makes poor progress in the speech clinic in this type of speech disorder can frequently be aided. Endocrine retardation can be rectified by proper glandular substitution. Mentally handicapped individuals are frequently helped by having their entire metabolism speeded up by benzedrine sulphate therapy while they are under speech therapy, not because their intelligence quotient will be changed, but because they are more willing to learn and become less apathetic. The psychologically immature individual can be helped, of course, by more adequate mechanisms of mental hygiene.

Speech changes due to psychosexual defects are of interest in the psychiatric clinic. There is, for example, the case of a young girl, who fearful of her ability to compete in sexual attractiveness, strives, among other things, to make her voice more attractively feminine. This can be done by abolishing the abdominal component in respiration and using the thoracic component alone. The pneumogram tracings bring out this fact very clearly. Incidentally, if pneumogram tracings were done regularly, I am convinced that more problems of respiratory neuroses would be picked up than are at present recognized. Then there are the loud, rough tones of the dominating female, the soft tender speech of the passive male, the dramatically fluctuating quality of the exhibitionistic, self-centered individual, etc. It is fairly well recognized at present that there is anatomic, glandular and psychologic evidence of the fact that each individual contains elements of both sexes. Frequently, our first clue to underlying psychologic problems may be unusual fluctuations in pitch or intensity of the voice, which are not related to linguistic pecularities but rather to psychologic pecularities. I have no doubt that the science of speech in time will enable us to use the human voice like a fingerprint to identify the type of psychologic mechanism giving rise to the voice.

Another speech defect encountered in the psychiatric clinic is hoarseness resistant to therapy. This type of defect associated with a jerky, rapid speech, should always bring to mind the possibility of a hyperthyroid condition with substernal pressure signs. Frequently the earliest signs of a toxic thyroid are, not as most people believe, the bulging eyeballs and marked loss of weight; but rather the feeling of psychologic pressure, and hyperactivity, which seems uncontrollable.

I have touched, briefly, upon some of the speech disorders most frequently encountered in the psychiatric clinic. However, these observations I have made point only to a much deeper truth. The study of speech disorders is now a science in its own right. I know from first hand knowledge the lack of time and the lack of equipment which handicap study. Nevertheless, science has always managed to survive these handicaps and even the more vicious handicaps of wars, nepotism, nationalism and the like. I would like you to feel that the workers in other fields, whether it be in hospital, clinic, or laboratory, whether it be in physiology or psychiatry are only too willing and eager to work with you, if you care to avail yourselves of their cooperation.

Under the present system, students are referred haphazardly to any hospital, are seen by many doctors and frequently lost in the shuffle. Nothing is told to the patient, no doctor feels the responsibility or the interest to contact the speech people, and the result is deficient teamwork between the consultants and the active speech therapist.

I have wondered for some time why the school system did not have a central consultation service in one of the hospitals of the city. Students sent to such a consultation clinic could get whatever tests or studies that were needed; and the doctor in charge could correlate and evaluate these findings, in such a way as to offer specific help to the school speech therapist. Such an organized speech consultation center should provide interesting data for further investigations and therapeutic aids.

EDUCATIONAL PRINCIPLES AND CONTEST DEBATING

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BEFORE the debate season gets into full swing and becomes acrimonious, let us pause and again review some of the educational principles upon which high school contest debating should rest. The major premise of this article is that debates should be carried on as an educational activity and not as gladiatorial bouts in which the affirmative and negative chase each other with scimitars dripping with the blood of butchered authorities and slaughtered statistics.

If the major premise of the article seems strangely familiar to you, it is probably due to the fact it is an old idea. The idea that debate should be considered only as an educational activity has been stated and stressed again and again in articles and in convention speeches. It is discussed yet again here in the hope that some borderline brother or sister in the profession will be converted to the idea that good coaching is good teaching and that good debating is an educational tool *par excellence* and not an end in itself.

In carrying on debate we should have a theoretical foundation, a philosophy, sufficient to give direction to our activities. We should strive to keep in mind a few points with which to guide our steps and which serve as a frame of reference upon which we can make intelligent decisions in regard to our work. I would like to state some considerations which I believe to be basic in guiding our inter-school debating.

First: *As an activity of our public schools, debate should be made as democratic as possible.* In the nature of things, debate tends to be aristocratic, even snobbish. Only two or three people can represent a school in any one debate. The national high school debate questions are pretty steep for all but the cream of high school intellects. The questions usually discussed appeal only to a minority of high school students.

If this first principle were followed, coaches would take all the debaters they could to a tournament anl let them debate as much as possible within the limits of the tournament. What we should try to escape is the practice some coaches have of selecting a pretty girl and a smart boy to represent a school in all contests. The "star" system is antithetical to the democratic principle.

The use of one rather difficult question for a whole year may

be a narrowing factor in debate. Coaches might be able to spread their activity if they instructed underclassmen and students not interested in the national question in debate and speaking techniques, while using a simpler, more popular question.

Second: *As an activity in our public schools, debate should promote the current best standard in speaking.* We can safely say that in many cases the speaking in high school debate contests is not in accord with this principle. It is my belief that high school debate tends to degenerate into discussions by embryonic experts in subject matter, who use a particular technique and jargon. In so far as debate so degenerates, in such measure it tends to fail to meet the current best standard in speaking.

What is the current best standard in speaking? Teachers of speech, as distinguished from some debate coaches, would hold the standard to be somewhat as follows: Good speaking takes full recognition of the audience as a factor in the speaking situation. The speaker should realize the import of what he says as he says it. Good speaking in high school debate, or any other speech situation, is thoughtful, effective communication.

Many critics of high school debate bemoan the lack of audience recognition on the part of debaters. All you have to do to prove this point to your own satisfaction is to attend a couple of debates. You may be able to follow the first speaker through the definition of terms and perhaps through the history of the question, but after that the experts take over and you will probably be swamped in a sea of statistics, facts, authorities, questions, charges and counter-charges.

Debaters often do not realize what they are saying. They give the same speeches so often that they can set their mouths going and shut off their minds. You may have observed the practice some teams have in tournament debating of placing a card before them which states the side of the question they are discussing in that particular debate.

In our state league the prize horrible example of lack of realization of content happened a few years ago in the final, "state championship" debate in the tournament. One of the participants was a girl who was half sick and over-wrought. During her speech she got stuck and asked the audience in general and her colleague in particular what side of the question she was discussing. She had my whole hearted sympathy, for I nearly pulled the same stunt when I was a high school debater. In the fifth debate for me in one day I got my wires crossed and summarized a humdinger of a negative case with a glowing affirmative ending.

These comments and examples may indicate that the pace of some

tournament debating is too fast. We will not go into this matter. The point I want to make is that debaters should make the quotations, facts, statistics, and authorities they use more intelligible to an audience. Debate should call for a maximum amount of thinking on the part of debaters as they address their listeners.

The third guiding principle I have in mind is this: *As an activity of our public schools, debate should do its full share in aiding in the attainment of the highest educational objectives.* I would like to make an addition to this principle at once. *As an activity of our public schools, debate should be taught in accord with the best current teaching techniques and objectives.*

I believe we can condense the essential meaning of the phrase "highest educational objectives" into one, over-simplified statement. It is: Education seeks to develop the individual through thoughtful, purposeful activity—it being understood that such development serves social as well as individual ends. It follows that the best current teaching techniques and objectives should be in accord with the general objective of individual improvement for individual and social good.

To my way of thinking, Warren T. Kingsbury has made one of the best statements on the relation of debate to the development of individuals. Kingsbury summarizes some of his views as follows:

> . . . If at times I have had my misgivings about certain outgrowths of the speech contest, I have put them aside in the belief that this activity has served as a real incentive in helping boys and girls to attain self-assurance, resourcefulness, and effectiveness as speakers, to acquire an ease of manner and bearing in their relationships with others, and to develop a spirit of co-operation and good sportsmanship.[1]

Mr. Kingsbury fails to stress some outcomes which I think are important in the development of individuals who participate in debate. One of these is practice in selection, evaluation and organization of a large body of material, which constitutes a type of thinking and a valuable academic device. Another is the accumulation of a considerable stock of information on current affairs and problems. A third is the broadening of the social perspective of the debater.

This leads us to the social aspect of our general objectives. Debate certainly has not failed on this count. Debaters are challenged to think in terms of broad social policies. Credit for this should go in part to the Committee on Materials and Inter-state Cooperation of the National University Extension Association. By aiding in the selection of topics which are closely related to the general welfare, the committee

[1] Warren T. Kingsbury, "The Educational Objectives of the High School Speech Contest," QUARTERLY JOURNAL OF SPEECH, 23 (1937), 475-476.

has done much to stimulate thinking that is social in its outlook.

Let me again state the addition to the third principle: *As an activity of our public schools, debate should be taught in accord with the best current teaching techniques and objectives.* This principle calls for more activity and originality on the part of individual debaters and less on the part of coaches. You are doubtless familiar with the phrase current in educational literature—"purposeful student activity." In connection with this concept we might well borrow a slogan from the field of intercollegiate football. This slogan is, "Give the game back to the boys." A premium should be placed on student effort in debate.

I believe common consensus has it that coaches do far too much of the work. They spend too much time in getting their charges to parrot a speech effectively and too little in teaching them to think through the problems involved to such an extent that the debaters can make effective adaptations under fire. A recognition of debate relationship to educational objectives and teaching practices will help put coaches in their place.

At present debate seems to be the victim of a vicious circle. I have no doubt whatever that the majority of coaches would be only too glad to let students do more of the work—all of it, if possible. There is, however, a subtile (or not so subtile) relationship between coaching and bread and butter. A good debate season, as represented by substantially more wins than defeats, may mean a salary increase of a hundred dollars or so or advancement to a better position. Failure, in the same terms, may set the wheels moving so that the coach must hunt another job. Under such circumstances many coaches spare no effort in trying to make the best showing possible—even if they must shanghai two students and cram a set of speeches down their throats.

One coach told me that the school in which she taught had decided not to have debate one year. However, the school was selected to be host to a county debate tournament. The superintendent informed her that she was to have two teams in the field in little more than a week. So she took four of her students to the local library and started to work.

We have coupled with the bread and butter aspect of the situation the notion that the way to win debates is to suffocate your opponents with facts. Consequently some debaters appear to be taught to speak five hundred words a minute and to quote at length from Charles A. Beard, Harold J. Laski, James Bryce and that all inclusive authority, Bower Aly, editor of the *Debate Handbook* published by the National University Extension Association.

The vicious circle is the bread and butter idea, which puts emphasis on the desire to win, plus the notion that the way to win is to quote until your opponents and audiences are dazed with overdocumentation. Since teams win and coaches are advanced in this way, it appears to be valid and legitimate. As a result new generations of high school debaters are trained in the same manner.

One method of breaking the circle is to follow the principles here set forth. If we recognize debate as an educational tool, rather than as a means of "professional" advancement for coaches, we will do a great deal toward raising the standard of speaking in our high school debates and toward giving individual debaters a better education.

DISCUSSION FOR PUBLIC SERVICE VS. DEBATE TOURNAMENTS

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THE forum movement has received an enthusiastic welcome from those coaches of debate and oratory who have long since tired of teaching young people how to win the gold medals which are presented to those debators who make the fewest errors while repeating over and over, often with few variations, their stereotyped debate speeches at some regional or national debate tournament.

I have no desire to minimize the values which are sometimes by-products of formal or tournament debating. In connection with it, some students have received valuable practice in research; some have received instruction in the selection of issues and the use of evidence and argument; some have received helpful suggestions with respect to the effective use of their voices and bodies. But the fact remains that in a very large number of cases students have participated in debate not for the purpose of studying and expressing their opinions on important questions about which they were intellectually curious; not for the purpose of helping mistaken individuals to arrive at a sounder point of view on a vital issue; but all too often they have engaged in debate for the express purpose of winning honor and praise for themselves as a reward for their skill in playing an intercollegiate game. In fact, in order to make doubly sure that students would form no personal opinion, nor acquire any convictions in favor of one side or the other of debate questions, textbooks on coaching debate have stressed the desirability of repeatedly shift-

ing students from one side of a question to the other, and tournaments have been set up in such a way that students were required to engage in six debates a day, three of which were on one side of the question and three on the other. Writers on debate have stressed the desirability of this procedure as a device for developing an open-minded attitude but the writer is not alone in the opinion that the ultimate result of this ambidextrous, or ambivalent, or unfelt or over-felt glibness has been the development of lawyers who were willing to defend either side of any law suit if the fee was right, and politicians who had no scruples about "reinterpreting" their ideas of government in accordance with whatever ideology happened to be momentarily expedient.

In contrast to the artificial medal winning motivation of debating, both school and public forums furnish a motivation for speech giving which is identical with that which must be depended upon to impel students after they become adults, to take that constructive interest in governmental affairs which is incumbent on every citizen in a democracy. In fact since the forum is not merely a replica of an adult institution but is a real functioning instrumentality for the consideration of important public problems, students who through participation in these meetings become interested in helping their fellow townsmen look at the common problems of civilization, will no longer feel a sharp break between their speech activity as students and their speech activity as adults. For under a school speech program which is constructed in such a way as to encourage students actively to participate in school and public forums, their student speech activity will have been motivated from the beginning by a desire to make a worthwhile contribution to the group thinking of the community. They will no longer find it necessary to wait, as is now the case until they are old enough to join the Chamber of Commerce, the local Rotary Club, or a labor union before getting a chance to make use of the forensic skill and information which are the products of their class work in speech; and they will be able to avoid the fate of those students, who even today, are being given a type of formalized speech instruction which makes no provision for helping them develop speech power during that long period immediately after graduation when they are no longer students and are not quite men.

Numerous books and articles have recently appeared on the general topic "Youth Serves the Community." In these articles a vast number of examples have been reported of student sponsored clean-up campaigns; campaigns for increased trade in local stores; improved traffic regulation; local soil conservation projects; improved

facilities for marketing farm products; improvements in the educational program of the school, and so on.

Many of the writers in this field held that students can best be trained in the techniques of effective citizenship by giving them experience in actually improving community conditions rather than by confining their activity to reading about community problems with the expectation that they will employ this knowledge some five or ten years later. Many authorities believe that there is no magic in a student's twenty-first birthday which automatically transforms him from a student of civic affairs into an active participant in the economic, social and political problems of his community. The rapid decline since 1890 in the percentage of qualified voters who take the trouble to vote seems to indicate that the tremendous increase in secondary school enrollment has not resulted in an increased social responsibility on the part of our citizenry; and with the recent and rapid growth of fascist and communistic sentiment in the United States, it seems not improbable that our democratic institutions can survive only if our students can be convinced that "talk" about civic problems can be translated into action toward the solution of those problems.

In line with this ideology, we have set up at the State University of Utah a public service program which includes the following activities:

1. A weekly civic radio forum directed by a council made up of representatives from thirty local civic organizations. University students and outstanding townspeople are used as panel members. Traveling microphones are used to pick up questions and short speeches by members of the audience.

2. Another speech department radio forum sponsored by a local newspaper consists of extemporaneous weekly discussions on vital local problems participated in by University debaters and local specialists.

3. *History in the News* is a new weekly radio round-table program that we are embarking upon immediately after the holidays.

4. Last year fifty-five different high schools and nearly as many civic organizations were visited by student forum groups. These groups discussed such topics as "Opportunities for Youth in Utah," "Who Should Be Our Next President," "What Should Be the Attitude of the United States Toward the War?" Confidential reports received from the local chairmen of these programs were, without exception, eulogistic. The following statements are typical of those sent in by the high school principals of the state:

"The program was in every sense of the word a success. The panel speakers did a good job of entertaining and enlightening the audience. Our students took quite an active part in the discussion."

"Splendid preparation—students very interested."

"The comments of the audience would indicate effectiveness and appropriateness; very commendable."

"All speakers were very effective in their speaking assignments. The variation in style of presentation was especially interesting."

"The boys did exceptionally well. They made a very good impression on both students and faculty members."

"Well done, highly appreciated, interesting, well received."

"These boys did very well. May we have something like this again?"

"I especially liked the sincere yet personal and friendly attitude of all the speakers. Their remarks were well organized and the attitude of the listeners favorable toward them. They offered good proof for everything they said, making them effective and convincing."

"The speakers were so informal that our students felt at ease about asking questions."

"The manner of all was direct, simple, sincere and friendly."

5. Civic agencies engaged in special drives such as the Community Chest, Sub for Santa, local and national elections, Traffic Safety, etc., are making increasing demands on the time of our student speakers. Requests for this type of activity are handled by our Speakers' Bureau and special help is given to students engaged in this type of work.

6. This fall intramural debate and discussion activities at the University of Utah attracted a registration of two hundred and fifty university students.

7. A weekly campus student forum held during the lunch hour attracts an average attendance of forty.

8. Our students render a service to a number of organizations such as the Wool Growers Association, Real Estate Board, and Farm Bureau groups which request panel discussions on topics of specific importance to them.

Excluding radio listeners, our panel speakers last year appeared before slightly more than fifteen thousand people. A former state high school champion pretty well summed up the reaction of our student panel members to the program when he said, "I got the biggest thrill of my life today when those five hundred high school youngsters began to nod their heads in agreement with what I was saying."

We still do some tournament debating at Utah, but it is definitely the tail not the dog. Our social service program has not yet expanded to a point where we have year-round forensic employment for our Junior College students and so we let them go on playing games—chasing medals. But we confidently expect to develop within the next five years a vital civic service program that will include them as well as our more mature students.

WHITHER HIGH SCHOOL FORENSICS?

ROBERT G. TURNER
Michigan State College

THOUSANDS of secondary schools in this country eliminated all forensics during the depression, mumbling humbly that "tax payers can ill afford fads and frills." However, by 1932, they were returning and the year 1935 witnessed almost a new era in this field with an eminently successful National Forensic League National Tournament. Then, in 1936-37, the Kansas Principals' Association forbade the high schools of that state to participate in national tournaments—and the whole issue came to a head. Critics, with axes whetted, looked around for logical places to swing. There was much discussion in many states as to whether the program should be continued, and in the last four years, forensics have appeared to be on the run.

At the National Convention at Washington, it was suggested that national tournaments be abolished, and there was talk of other reductions in schedule. The Illinois Principals' Association, which a year ago took over the administration of the Illinois High School Speech League, has curtailed the program in that state. Even in Michigan, where for a number of years there have been no state finals in forensics (two peninsular championships in debate being the highest bracket), there was some discussion in the January meeting of the Speech Association about limiting *all* contests to districts. True, little has been done to limit forensics as yet, but the "questioning glance" is all too evident, and we must ask ourselves if forensics are on the run.

What are the charges? We as teachers of speech are all too familiar with them! They are criticisms that we have heard all too frequently. First, forensics function on false incentives. Second, they take too much time that should be devoted to other subjects. Third, they are too costly. Fourth, students are encouraged to cheat to win. Fifth and last, teachers who cannot produce winners lose their jobs. Thus, the whole profession is dragged into the depths of insecurity where the athletic coaches reside! And, sadly enough, much of the criticism comes from within our own ranks—criticism that makes administrators hesitate to launch into a forensic program. Moreover we always hear that the emphasis is all wrong; that the student should not be compelled by the desire to win, but should talk for sheer enjoyment; one big happy family at a *festival!*

It is true that there are a great many differing attitudes as to the

merits of our present forensic program among our own ranks and it is only logical that there should be this difference of opinion. But let us examine our extracurricular program objectively to see if some conclusion may be reached.

Before attempting to answer the challenges hurled at forensics, let us pause to see what they have achieved. Let us look at the Lincoln (Illinois) High School—a typical midwestern high school of seven hundred and fifty students and a faculty of thirty-six. In 1932, this school had a one semester course in Fundamentals and a small program of local extracurricular activities handled by one of the several English teachers. Then, a new teacher was hired, who believed in contest work as stimulation for the whole speech program, so he energetically began forensics on a large scale.

Humorous and dramatic readings, poetry, oratory, declamation, and extempore speaking came first; and in 1934, Lincoln obtained a chapter of the National Forensic League. Next came one-act play contests and a greatly expanded debate program. In 1936, a chapter of the National Thespians was organized at the school, and by 1937, there was so much work being offered that two full time instructors were required to handle the work. In 1940, three hundred and fifty students were registered in speech classes and one hundred in extracurricular activities; or a total of more than fifty per cent of the entire student body. In that High School, six different speech courses are offered at present:

Freshman speech: All freshmen are required to take this course one day a week for the entire year.

Fundamentals of speech: An optional course for sophomores, juniors, and seniors offered five days a week for the entire year.

Dramatics: A two-semester course offered as an elective to upper classmen.

Stagecraft: A course offered to ten or eleven boys each semester (five days a week).

Debate: Offered five days a week the first semester. Open to all students.

Advanced Public Speaking: Offered five days a week the second semester—follows the debate course and is actually a laboratory course in forensics.

Besides offering six courses, this school has a carnival and a revue each year with respective casts of nearly two hundred; two full-length plays; numerous one act plays; and has even an outside course in *cheer-leading!* Last year, ninety-three students in a graduating class of one hundred and seventy-eight had at some time participated in extracurricular speech activities.

I have gone into some detail to show a very extensive high school program that has grown *largely because of the impetus of contest work.* This small school, competing with schools three or four times

its size, has won the state sweepstakes tournament three out of the last five years and has made a creditable showing in national tournaments. The students are vitally interested in speech work, push each other for the first team positions, and generally keep the whole program moving. Forensics are not on the run here! They have kindled such enthusiasm that a detailed speech curriculum has been built which handles half the student body each year. When the forensic program in this school keeps fifty people actively engaged in inter-school contests; fifty more engaged in intramural contests; and provides the stimulus to keep one hundred more in advanced classes—all on a $350-a-year forensic budget—would you not agree that forensics are proving worth while?

Or glance at DuQuoin High—a school of five hundred students—a school that has won the national debate championship, the national Tau Kappa Alpha trophy, and a hundred and one smaller meets. Contest work here is the most popular activity in school and many an athlete has turned debater by choice. Then, there is Dwight (Illinois) with its two hundred students where the school leaders are out for forensics; or Elgin, a school of three thousand, where it is not unusual to have a hundred and twenty-five on the debate squad. Forensics are not on the run in these schools! They are *pacing the progress* in the field of speech and *performing the ground work* that stimulates most of the interest in speech work in general.

My thesis is that forensics are responsible in nearly every case not only for the growth of speech departments, but for the continuing interest in the program. I do feel that in numerous cases the forensic offering is too narrow—that often it revolves around the three top-ranking debaters only, at the expense of speech work in general. But a wide range of forensics—play contests, declamation, reading, extempore speaking, and debate—can furnish and are furnishing most of the incentive in American high schools for continuation of extensive speech work. *If forensics die out or are curtailed, there will be a proportionate loss of interest in the curricular speech program!*

Perhaps, you say these examples are not typical! Let us turn to the criticisms leveled at extracurricular speech activities. First, we must decide if forensics are a false incentive. Last year, the writer's first team debaters averaged eight hours a week preparation over a thirty-six week period; participated in twelve debate tournaments; debated in 120 decision debates (winning 80 per cent); and presented fifteen speech programs. Do you believe any high school

activity could offer incentive for more work than that? And what is this incentive to the students? A couple of $1.75 medals, several short auto trips with a few meals thrown in, and the desire to prove to a few judges that they were a more persuasive speaker than some one else.

You have probably heard the statement that this business of getting decisions is not a "life situation"—that when you get down, for example, to the final sixteen teams in the state they are all about equal and that often the wrong team wins. But isn't life like that? Often the man with the poorer qualifications gets the job. And yet if we did not give these competitors a chance at the top honors—even if they never get there—we would be depriving them of much of the incentive which keeps the activity going. False incentive? Rather I should say it is almost too realistic in its comparison to life.

Now let us examine the second challenge: that forensics take too much time. An orator or a debater in preparing for speech activities is working on oral English, written composition, social science, mathematics, and (in Illinois where charts are still used) art work. Can you find another activity where so many subjects are correlated to get a common result? Many a parent has expressed to me his sincere appreciation for giving a pupil enough *work* in an *activity that he likes* to keep him interested and off the streets.

Or perhaps the "pet gripe" is cost. Granite City, DuQuoin, Lincoln, and numerous other leading Illinois speech schools now *make more money* each year on other activities the several speech departments sponsor than they spend on forensics. The "pay as you go" policy is the one followed even when fifteen or twenty trips are taken each year with an average of twenty students per trip. What can the most acid-mouthed taxpayer find to criticize in such a program? Speech departments are able *more* and *more* to carry on extensive forensic programs and pay for them as they go.

But even if we grant these three, we cannot overlook the fact, we are told, that students "cheat to win!" They may in a few isolated instances, for human nature is perverse indeed! But there is not a coach in my acquaintance that has been able to win consistently over a period of years through the use of questionable tactics. Certainly, the morality is higher in this contest activity than in any other conducted on so large a scale.

Lastly, however, there is the constant fear among speech teachers that if forensics are encouraged, the instructor will be unable to hold his job unless he produces winners. Fortunately for us, there

is not enough community interest in speech contest work ever to develop into a pressure-wedge that could dislodge a teacher that is not winning. Then, too, since the average coach enters a large number of students in a wide variety of tournaments he is bound to produce some place winners in some one of the various activities. Even if these students get only third in original oratory (out of four) or get second place in class B in the Sub-District, they still have something to which they may point with pride. No, I think any coach with a real interest in forensics can produce enough competent competitors to thwart any criticism that might be hurled in his general direction.

Well, those are the challenges the critics throw directly at us—and they believe we are on the run! But do they stop to consider the many advantages? Forensics teach leadership as does no other activity but student government; forensics teach students manners and correctness of dress; forensics develop poise and confidence that are sorely needed; forensics give students a chance for social experience at banquets, in restaurants and hotels; forensics teach the *desirability of free speech* and *promotes the ability to use that right*. These are the advantages accruing to extracurricular speech activities.

Are forensics on the run? I say, No. I watched the enthusiasm with which the twenty-one finalists in each of the six individual events battled through the 1940 Illinois State finals; I followed the sixteen top debate teams as they whittled down the opposition; I saw the fourteen leading one-act play casts battle to produce the best all-round show. If you haven't watched such an impressive state tournament, perhaps you were able to go to Terre Haute last April and see the eight hundred state champions from the 500 National Forensic League chapters in 42 states as they battled it out together; cheerful, having lots of fun; but *participating* in deadly earnest. Critics ought to visit such places if they really believe high school forensics are on the run.

I confess that I get discouraged at well-meaning people that wish to hog-tie our high school forensics. For I recall the squad of eight from California that sold candy at every athletic game throughout the entire year to raise enough money to send their representatives to the state and national meets. I remember the Pennsylvania student whose friends had so much confidence in his ability as an orator that they sponsored a program to raise enough money to send him to California to compete. You can't lick the enthusiasm of 200,000 high school students that are "sold on forensics."

INTERSCHOOL DISCUSSION AS A PUBLIC RELATIONS DEVICE

CECIL MORGAN
Lyman (Nebraska) Public Schools

IN THE performance of his chief function in the community—that of providing educational leadership—most superintendents of schools devote considerable time and thought to the problem of public relations. This is a necessary procedure for two reasons. The first is that educational leadership is effective only to the extent that it begets followership. The majority of the patrons must see the need for changes in the system and approve of changes made. Second is the very personal matter of job preservation. Thus, if an administrator makes even minor changes in the set-up of a public school without proper publicity he is apt not only to sacrifice his job in the process but also to see his improvements set aside. Particularly is this true of changes which require the expenditure of considerable sums of money. It has been truly said that the pocketbook nerve is the most sensitive nerve in the body.

The machinery used by administrators in carrying out their school publicity programs is of infinite variety. It ranges all the way from a separate department headed by trained specialists to occasional talks by the superintendent before a group of parents. In small town systems, with which the writer is best acquainted, some of the usual media are the school newspaper, the Parent-Teacher Association, the town newspaper and the community service clubs. For some time the writer has held to the opinion that if a means could be devised of causing the upperclassmen in the high school to think objectively of the community's educational needs, a powerful new device for influencing public opinion would be the result.

This goal of using student public-opinion as a positive force for school betterment might be attained in a variety of ways. The most obvious of these, of course, would be the establishment of a regular course in education on the high school level. Such a solution has a number of drawbacks, however, not the least of which is the nonexistence of a textbook written for high-school pupils. Another obstacle to this solution lies in the fact that both teachers and upper class pupils in a great many institutions are already carrying a heavy load of subjects and extracurricular activities. The writer makes no claim that his attempted solution—that of tying up a public-relations problem with a high-school speech project—is the best solution. The following is simply an account of a single interesting

and successful experiment along that line; it may contain a suggestion that someone else can profitably adapt to his own situation.

The Lyman (Nebraska) high school course at the time of the experiment was primarily and almost entirely college preparatory in character. A check-up on the activities of the graduates following graduation showed two interesting facts. One was that less than ten per cent of the school's graduates actually went on to college. The other fact revealed by the check-up was that approximately 50 per cent of the graduates went back to the farms either as farmers or as homemakers. The logical inference seemed to be that some courses especially designed to make better farmers of the boys and better homemakers of the girls were needed. The two courses best adapted for the purpose seemed to be a general farm shop course for boys and a home economics course for girls. The establishment of the shop course presented the greater difficulty, inasmuch as no suitable building or room for housing it was available. Putting in such a course necessitated a considerable expenditure for a building and initial equipment as well as the employment of an additional teacher. The usual publicity media had been used in an attempt to get the patrons to see the advisability of making these additions to the high school curriculum and no tangible results had been achieved. At this particular juncture the speech instructor in our high school suggested the idea of getting extra practice for some speech contest entries by having them give their contest numbers before a neighboring high school group. Knowing that the neighboring school mentioned had just recently expanded its program to include farm shop and home economics courses, the writer decided that some provision should be made for our pupils to see those departments in the neighboring high school in action, while getting the needed extra speech rehearsals.

From this union of two ideas—the necessity of "selling" the public on an expansion program and the desire to give a speech group additional practice—came the inspiration for the experiment in interschool discussion which is to be described. Two questions which immediately suggested themselves were these: Would not interschool discussion, as an extracurricular activity, provide most of the benefits of any interschool activity? Would not such an activity, if properly directed, be superior in many respects to an activity involving competition? If these questions could be answered affirmatively (and our high school teachers' group believed that they could), then the next logical thing was to propose to neighboring schools a series of interschool discussions of which the general

theme should be the type of high school program offered in each community, as compared with others, and an evaluation of that program in terms of community needs. The writer conferred with the superintendent of each of the schools with which an exchange of "school visits" was planned, and worked out the details in each case. In no two cases was it planned to follow exactly the same procedure; that depended upon the interests of the other superintendent. However, the procedure outlined as follows may be regarded as typical of the entire series.

First step in the experiment proper was a conference between the writer and the entire speech group, which was to participate in one or another of the discussions. At this meeting the general purpose of the visits was explained somewhat as follows:

1. Since each pupil in the class would in a few years be a school patron, it would be very desirable for him to be an informed patron.

2. An informed patron would want to know as much as possible about the program in his own high school, the objectives of the various courses and activities, the method of school support, etc.

3. An informed patron would not only want to know his own school, he would want to know something of the schools in neighboring towns so that he might be able to make intelligent comparisons between his own and the other schools.

At this time mimeographed sheets containing comparative data on the two schools in parallel columns were passed out. Students were asked to make a study of the data given on this sheet and from them to list specific questions which they would like to have answered at the time of the visit. At about the same time a similar meeting was held in the school to be visited and a similar procedure followed there. These student-raised questions from both schools were then collected, classified and mimeographed.

At a second preliminary meeting including only the ten or twelve pupils actually participating, and held simultaneously in the two schools, each pupil received a mimeographed sheet of the questions from both schools and specific questions were assigned for answering to the various pupils who were to make the visit or who were to act as hosts, as the case might be. In assigning questions to students, two viewpoints were sought. Thus a question like "How much foreign language is required for graduation and why?" would be assigned to two pupils, one a foreign language major and the other a pupil with no foreign language training. The object, of course, was to get each of them to clarify his thinking on the subject.

The wisdom or necessity of having two preliminary meetings in each school might be questioned by some. Our experience showed, however, that it is very important for the group of students to be properly equipped for the occasion, whether they are to be the visitors or the hosts. It is surprising how much time is needed to acquaint pupils with their own school, its philosophy, objectives, and so on. The more such information about his own school which each pupil has available, the more valuable the contact with the neighbor school becomes.

A day or two after the second meeting of the smaller group, the actual visit took place. The host school knew in advance the exact number of the visitors and had an equal number of their pupils designated to act as guides and hosts. Following the introductions, the prepared assembly program (by the visiting group) was presented. After the assembly the visitors were shown over the plant, making sure that each visitor had an opportunity to see the class or department in action in which he had shown special interest. About 30 minutes was allowed for this part of the program.

Following the inspection tour, visitors and hosts gathered for the discussion session proper. The discussion leader, a pupil from the host school, first made a brief statement of the purpose of the meeting and then continued with the previously prepared list of questions. An easy and informal atmosphere pervaded this meeting; only occasionally was it necessary for any teacher to intervene in order to clarify some point. The amount of intelligent interest which pupils displayed in the activities of their neighbor school and the amount of enthusiasm shown by all participants was a sufficient indication of the success of the experiment. One-half day was taken for the visit.

On the day following the visit, the entire speech recitation period was given over to discussing and evaluating the experience. Pupils were encouraged to make comparisons between the programs of the two schools and to offer suggestions for improvements. Mental objectivity on the part of all concerned is especially important at this point. Again speaking from experience, the writer believes that if the administrator and teacher can show this quality by their reaction to criticism, pupils will quickly enter into the spirit of the thing.

The whole procedure outlined above fits in with the program of democratizing the schools which has been advocated for some time. Mr. John W. Studebaker, present U. S. Commissioner of Education,

was one of the pioneers in developing the public forum movement, of which the writer considers this experiment a part. High school upperclassmen, if given the opportunity to learn something of their school system and its workings, are as intelligent and responsive as any adult group, if the experiment above may be regarded as a criterion.

Among the results obtainable from such an experience are these:

1. An objective mental attitude of pupils toward the school rather than one of blind loyalty or blind prejudice.
2. Some excellent civic training with a high percentage of carry-over after school.
3. Training in several kinds of speech activity, both formal and informal. Also, some excellent training in etiquette.
4. A better understanding among pupils, teachers and administrators. Such an experiment may result in some changes in administrative procedures, but it is also apt to produce better attitudes.
5. Better relations between schools and between communities. The bitter rivalries between communities and schools are sometimes fostered rather than discouraged by the usual school contests. Getting acquainted with the other school in the co-operative atmosphere of discussion gives rise to different feelings than does a meeting on the football field.
6. It may produce quicker and more favorable results for the school administrator than any other type of public-relations activity which he can carry on. In this case, pupil opinion was at least partially responsible for attaining the desired end.

To sum it all up, speech training for high school pupils is both necessary and desirable. High school pupils are going to influence their parents' attitudes toward the school and its program whether we like it or not. Why not, therefore, combine their speech activity with a civic training that is much more vital than most of our school efforts (because of its dealing with genuine problems), and also tie it in with the public relations program of the school? It can be done.

OUR COLONIAL THEATRE

VIVIAN TURNER
Kent State University

A HALF century after the Jamestown settlement was made in Virginia appeared our first evidence of dramatic activity in the thirteen colonies which became The United States. Court records of Accomac County, Virginia, for 1665 reveal:

"For acting a play of ye Bare and ye Cubb on ye 27th of August,"

three young men were summoned, "to appear at ye next court in those habiliments they then acted in, and give a draught of such verses or other speeches and passages which were then acted by them."[1]

An unbiased court must have witnessed this rehearsal before the first American censor, for the three young men were found, "not guilty of fault" and the plaintiff was ordered into the next court to show why he should not pay the expenses which had accrued from the charge.[2]

Strange to say, the scene shifts next to Puritan regions, and dramatic fomentations are revealed in these godly precincts! This evidence comes not from records of legal proceedings, but from a personal document of that pathological divine, In rease Mather, himself, who in 1684 stated, "The Minister of Christ at Boston disapproves of Gynecandrical Dancing."[3] A year later, Samuel Sewall, the kindly judge, wrote in his celebrated Diary:

"After the ministers of the town came to the court and complain against a dancing master who sets up here, and hath mixt dances, and his time of meeting on lecture days: and 'tis reported that he would say, that by one play he could teach more divinity than Mr. Willard, or the Old Testament."[4]

In the 1687 London Print of Increase Mather's "Testimony against several Prophane and Superstitious customs now practised by some in New England," we are informed:

"There is much discourse of beginning stage plays in New England."[5]

A little later, between 1699 and 1700, the Dutch settlement of New York evinced a craving for dramatic activity. In an undated paper, one Richard Hunter petitioned Governor Nanfan for permission to produce plays.[6] Since Nanfan occupied the executive chair between May 16, 1699, and July 25, 1700, the approximate time of this genesis may be inferred.

Did these feeble desires alarm the Quakers of Philadelphia, or were the players already in their midst? Inspired either by protest

[1] G. C. D. Odell, *Annals of the New York State,* Vol. I, p. 3.
[NOTE: Hereafter, references following the initial citation will be indicated by authors' names.]
[2] Arthur Hobson Quinn, *A History of the American Drama from the Beginning to the Civil War,* p. 5.
[3] G. C. D. Odell, *op. cit.,* p. 4.
[4] *Ibid.*
[5] W. W. Clapp, Jr., *Record of the Boston Stage,* p. 2.
[6] Odell, p. 5.

or desire for protection, between October 24 and November 27, 1700, Pennsylvania passed a law against, "Stage plays, masques, and revels."[7] This law was repealed by the mother country in 1705, but nothing daunted, the godly Pennsylvanians, on January 12, 1706, enacted a second law prohibiting, "Interludes, stage plays, masques, and revels."[8] Three years later New York gave vent to her indiscriminate piety, and on May 6, 1709, passed a law forbidding, "play acting and prize fighting."[9] In March, 1714, Samuel Sewall wrote again, this time in a letter to Secretary Addington, to be communicated to the governor and his council.

"A rumor as if some designed to have a play acted in the council chamber, next Monday: so far as in me lyes, I do forbid it. Our town house was built for serious business."[10]

More than a half century had elapsed between the first and the second discovered instances of theatrical activities in Virginia, but in that time Thespians, as research has so far revealed, had found their first theatre in which to domicile themselves. There was recorded at Yorktown, Virginia, on July 11, 1716, a contract whereby "William Levingston, merchant, agreed with Charles and Mary Stagg, actors, to build a theatre in Williamsburg, and to provide actors, scenery, and music out of England."[11] Previous to this date, Levingston had managed in New Kent County, Virginia, a dancing school in which the Staggs had been the star dancers. During November, 1716, Levingston purchased in Williamsburg three half-acre lots, upon which he erected a theatre and laid out a bowling green.[12] Hugh Jones, in his "Present State of Virginia" published in London in 1723, stated in describing Williamsburg:

> Near the middle stands the church. Near this is a large octogon Tower, which is the magazine or Repository of Arms and Ammunition, standing far from any house except James Town Court House: for the Town is half in James Town County and half in York County.
>
> Not far from hence is a large area for a Market Place: near which is a Play House and a good Bowling Green.[13]

The Staggs assembled a group of actors, whether provided out of England we know not, and it was probably from this company that Governor Spottswood drew material for the play which he had

[7] T. C. Pollock, *The Philadelphia Theatre in the Eighteenth Century*, p. 73.
[8] *Idem*, p. 73.
[9] Odell, p. 8.
[10] Odell, p. 9.
[11] *Idem*, p. 9.
[12] *Idem*. p. 9.
[13] Quinn, p. 7.

performed as a part of the celebration in honor of His Majesty's Birthday in 1718.[14]

By 1713 Pennsylvania had passed three laws against plays and players, but England had repealed them all, and the Quakers gave up hope of restricting by civil legislation these pernicious performances, and turned to church control for safeguard against Satan's wiles. In 1716 Friends were advised by church regulations not to attend or be interested in, "Plays, games, lotteries or dancing."[15]

In spite of the warnings and legislation, the players by 1723 had come from some place and occupied something for a playhouse, just outside the city limits of Philadelphia, and presented plays, there by placing the Quaker mayor in an embarrassing position, for the governor of the colony "resorted thither and excused himself for prohibiting stage plays."[16] What could a mayor do, forsooth! The next year, 1724, Philadelphia is known to have had a theatre, the New Booth on Society Hill, and one paid to enter here, three shillings for a seat on the stage, two shillings for space in the pit, one shilling sixpence for the privilege of mingling with the gallery gods, and here, during this season one might have seen, "Roap Dancing with your old friend, Pickle Herring,"[17] at least; what else, we know not.

A theatre, possibly the first Nassau Street, was opened in New York in 1732. From the New England and Boston *Gazette* for January 1, 1733, came the announcement, under head of New York News for December 11, 1732:

> On the 6th instant, the new theatre in the building of the Honorable Rip Van Dam, Esq., was opened with the comedy of "The Recruiting Officer," the part of Worthy acted by the ingenious Mr. Thomas Heady, barber and Peruque maker to his Honor.

New York papers add further evidence of the existence of this theatre. From October 1 to October 8 and from October 8 to October 15 the New York *Gazette* for 1733 carried the following advertisement:

> To be Sold at reasonable Rates All sorts of household goods. . . . Enquire at Mr. George Talbot, next door to the Play House.[18]

Nothing more is known of this theatre. Col. T. A. Brown in his history of the American Theatre offers names of players and dates

[14] Odell, p. 9.
[15] Pollock, p. 4.
[16] *Idem*, p. 5.
[17] *Idem*, p. 5.
[18] Odell, p. 11.

for a season, but he gives no source for his material, and the scholarly and exhaustive research of Odell has discovered no such interesting information.

Poor players! Ignored by governors, scorned by judges, mocked by ecclesiastics, legislated against by citizens, theirs was a hard life for either art's or sustenance's sake!

How different runs the first theatrical story in Charles Town. That gay and polite capital had entertained, or been entertained by, Antony Aston between 1728 and 1730,[19] and as early as February 17, 1734, had turned over her Council Chamber, if you please, to a "Consort of Vocal and Instrumental Music."[20] That year also, in this luxury loving capital, saw a dancing school maintained by Henry Holt, who had been "taught by the most celebrated master of England, and had danced a considerable time at the Playhouse in London."[21] Then—wonder of colonial wonders! On Friday, January 24, 1735, in that very council chamber, "was attempted a Tragedy called 'The Orphan,' or 'The Unhappy Marriage.'"[22] Here was spoken the first American prologue, which one may read in Miss Willis' book. Certainly Charles Town gave these players a warm hearted reception, for four days after the first performance, the play was repeated, and records remain showing the actors spent a season of three months in Charles Town.[23] On February 18, 1735, they played in this Council Chamber, "Flora, or Hob in the Well," the first musical piece to be performed in America,[24] unless further research reveals a previous one! In the repertoire of this season is included "The Spanish Friar." Seven performances have been established for this first season in Charleston. In May of 1735, there went forth a call:

> All gentlemen that are disposed to encourage the exhibiting of Plays next winter may see the subscription list at Mr. Shepheard's, and any persons that are desirous of having a share in the Performance thereof, upon application to Mr. Shepheard, shall receive a satisfactory answer.[25]

This call must have been most enthusiastically answered, for on February 12, 1736, Charleston's first playhouse, The New Theatre

[19] Eola Willis, *The Charlestown Stage in the XVIII Century*, p. 4. Quinn and Odell agree on the dates for Antony Aston's American appearances but Miss Willis re-enforces her evidence for the later date.

[20] Willis, p. 8.

[21] *Idem*, p. 9.

[22] *Idem*, p. 9.

[23] *Idem*, p. 16.

[24] *Idem*, p. 14.

[25] *Idem*, p. 22.

in Dock Street, was opened to receive the players with a performance of "The Recruiting Officer," boxes thirty shillings, pit twenty shillings, and tickets for the gallery fifteen shillings.[26] The theatre was sold in the next spring, but evidence remains of its having housed at least twelve plays, and of having had a life-time extending from February 12, 1736, to May 26, 1737.[27]

In 1736, twenty years after the building of its first theatre, Williamsburg broke into print again. From the Virginia *Gazette* for September 10 of that year, comes,

> This evening will be performed at The Theatre, by the young gentlemen of the college, the tragedy of "Cato," and on Monday, Wednesday and Friday next will be acted the following comedies by the gentlemen and ladies of this country, viz.: "The Busy Body," "The Recruiting Officer" and "The Beaux Stratagem."

This of course brings up the question as to whether these were amateur or professional performances. I would call attention to the fact the "country" of the foregoing announcement, might have been very easily, in the course of its being recopied and reread, erroneously inserted for the word "company" which is used in the next scrap of evidence:

> You may tell Betty Pratt there has been but two plays acted since she left, which is "Cato" by the Young Gentlemen of the College as they call themselves, and "The Busybody" by the company on Wednesday night last, and I believe there will be another tonight.[28]

By February 12, 1739, Henry Holt, whom we had known in Charleston five years before, as master of a dancing school, had come to New York, fitted up the Long Room of Holt, and presented "The Adventures of Harlequin and Scaramouch, or the Spaniard Tricked" with an epilogue to the Town, spoken by Master Holt.[29]

A significant item is garnered from "A Manuscript Volume of Poems on Several Occasions" by Archibald Home, Esq. In this volume is found a prologue, "Intended for the second opening of the theatre at New York, Anno 1739," which throws some light on previous dramatic activity in that city:

> Encouraged by the Indulgence you have shown,
> Again we strive to entertain the Town.

[26] *Idem*, p. 27.
[27] *Idem*, p. 32.
[28] Odell, p. 20.
[29] *Idem*, p. 21.

This generous Town which nursed our Infant Stage,
And cast a Shelter o'er its Tender Age,
Its young attempts beyond their merit praised.[30]

Another isolated news item tantalizes the curious and investigative mind. From *Zenger's Journal* (of New York) for February 2 and February 9, 1741, is extracted:

On Thursday February 12th at the New Theatre in Broadway, will be presented a comedy called "The Beaux Stratagem" the part of Aimwell to be performed by a person who never appeared on the stage before. Boxes 5 s. Pit 2 s. 6 d.[31]

Who were the players of these plays? Whence came they? Who knows? Far be it from me to draw suppositions from isolated items of theatrical news. Too many self styled chroniclers of the American stage have done that, heretofore, to the utter confusion of those who read to learn. I would merely offer the titles of plays presented. Draw the conclusions you like: May I repeat:

New York opened The Nassau Street Theatre December 11, 1732, with "The Recruiting Officer."

Charleston saw for its first recorded dramatic production, "The Orphan, or The Unhappy Marriage," January 24, 1735.

Williamsburg in 1736 saw upon its theatrical boards, "The Recruiting Officer," "The Busy Body," and "Cato."

Charleston, between January 24 and May 27, 1737, witnessed "Cato," "The Recruiting Officer," "Hob in the Well," "The Devil to Pay," "The Spanish Friar" and "George Barnwell."

A growing repertoire of a struggling company? Now, I would point the index finger toward the repertory of the Murray-Kean Players who were in Philadelphia in 1749, gently advised to depart in January 1750,[32] and were found at The Nassau Street Theatre in New York in 1750.[33] According to Ireland, and the list passes Odell unchallenged, this company presented in New York during this, the first recorded American season, "Richard III," "Beggar's Opera," "Love for Love," "Beau in the Suds," "Amphitryon," "Bold Stroke for a Wife," "Fair Penitent," "The Orphan, or the Unhappy Marriage," "Beaux Stratagem," "Cato," "George Barnwell," "Devil to Pay," "Hob in the Well," and "The Recruiting Officer."[34]

[30] *Idem*, p. 21.
[31] *Idem*, p. 22.
[32] Pollock, p. 6.
[33] J. N. Ireland, *Records of the New York Stage*, Vol. I, pp. 3-9.
[34] Ireland, pp. 3-9.

Half of this repertoire had been previously presented in southern cities, the musical pieces had increased in number, and a leading actor (Thomas Kean), might have found in the colonies sufficient support for him to present "Richard III." There had been in Jamaica a troupe of actors in 1745. The company broke apart in 1749.[35] In the last of 1749 the Murray-Kean company was playing in Philadelphia. Ireland names the players of this company who appeared in New York early in 1750, and played there irregularly until July 8, 1751, when the company fell apart, some going their divers ways and others remaining in New York to form a second company under the management of Robert Upton.[36] The history of the Murray-Kean Company has not been written.

Whoever would learn of the perfidy of this second American manager, may find it vitriolicly expressed in The New York *Mercury* by the famous third manager, Lewis Hallam.[37] One Robert Upton, sent out from London to survey the American theatrical field for his superiors, joined forces with the remnants of "the pretenders,"[38] (The Murray-Kean Company) and took a short fling at management on his own, with New York as his scene of action and the Nassau Street Theatre his playhouse. December 26, 1751, was his opening date; the play was "Othello!" His straggling list of performances concluded March 4, 1751.[39] His repertoire included the plays of the Murray-Kean season with "Venice Preserved," "Tumbridge Walls," "Lethe," "Miller of Mansfield," "The Honest Yorkshireman," and "Sir John Cockle at Court" added.[40] It will be noted that the additions were plays new to America. Upton disappeared from theatrical circles as suddenly and mysteriously as he had arrived. Perhaps it was the justice of the gods that brought upon him his downfall, but at any rate, no fate could have been more relentless than the wrath of Upton's employer, Lewis Hallam, who was soon to arrive in America.

In three sources at least,[41] may be found the story of the first organized company of English actors to venture into the American

[35] Odell, p. 68.
[36] Ireland, p. 10.
[37] Ireland, p. 13.
[38] *Idem*, p. 14.
[39] *Idem*, p. 10.
[40] *Idem*, p. 11.
[41] Wm. Dunlap, *A History of the American Theatre*, p. 10.
Ireland, p. 16.
G. O. Seilhamer, *A History of the American Theatre Before the Revolution (1749-1774)*, p. 19.

colonies. They landed at York River,[42] Virginia, and on September 15, 1752, played their first American performance, "The Merchant of Venice," at Williamsburg, Virginia, in the playhouse "that had been altered to a regular theatre fit for the reception of ladies and gentlemen."[43] The company included Mr. and Mrs. Lewis Hallam, Mr. Clarkson, Mr. Singleton, Mr. Adcock, Mr. Rigby, Mr. Malone, Master Lewis Hallam, Mrs. Becceley, Miss Hallam, Mrs. Clarkson, Mrs. Rigby, Mr. Bell and Mr. Miller.[44]

Twenty-four plays were cast and studied before the company left England: "The Merchant of Venice," "The Recruiting Officer," "The Fair Penitent," "The Beaux Stratagem," "Jane Shore," "King Richard III," "The Careless Husband," "The Constant Couple," "Hamlet," "Othello," "Theodosius," "The Provoked Husband," "Tamerlane," "The Inconstant," "Woman's a Riddle," "The Suspicious Husband," "The Conscious Lovers," "George Barnwell," "The Committee," and "The Twin Rivals."[45]

This company arrived in New York June 1735.[46] The ten months interim between that date and their first performance in America has been disposed of variously.[47] May some future research worker reveal something more definite than "wandering through the southern commonwealth." They closed this first engagement in New York on March 18, 1754,[48] and went to Philadelphia where they opened their first engagement in that City of Brotherly Love on April 15, 1754. Their thirty performances included, "Nothing indecent and immoral and one night for the benefit of the city." The William Plumstead Warehouse, which had been the scene of the Murray-Kean activities in Philadelphia in 1749-50, housed the Hallam per-

[42] Pollock, p. 8.

[43] Odell, p. 52.

[44] Dunlap, *op. cit.*, p. 13.

[45] *Idem*, p. 5. The bills as given by Ireland, Vol. I, pp. 21-26, indicate that Dunlap may not have been entirely correct in this list.

[46] Ireland, p. 12.

[47] *Idem*, p. 14. Quotes from the article which Lewis Hallam published in the New York *Mercury* for July 2, 1753, wherein Hallam stated they were eleven months in Williamsburg.

Odell, p. 54: "His wanderings through the southern commonwealth are not easy to trace."

Pollock, p. 8, quotes from Odell, "wandering through the southern commonwealth."

Seilhamer, p. 55, sends the company directly from Williamsburg to New York.

Dunlap, p. 11, has them play a season in Annapolis.

[48] Ireland, p. 25.

formances which came to an end on June 19, 1754, with a performance for charity.[49]

Again must we doff our hats to pleasure loving Charleston. She built a new theatre for the Hallam Company, which they opened October 7, 1754, with "The Fair Penitent" played "much to the satisfaction of the audience."[50] There seems to be evidence of the company's remaining in Charleston until January 27, 1755. Thence they went to Jamaica.[51]

Lewis Hallam died in Jamaica, and his widow married David Douglas, an actor in the West Indies. He organized from the players in the island a company for an American tour, and they arrived in New York in the late summer of 1758.[52] The old Nassau Street Theatre had been transformed into a church, so Douglas built the new Cruger Wharf which he opened after bitter struggles on December 28, 1758, and closed February 7, 1759.[53]

From June 25 until December 28, 1759, The Douglas Company played a brilliant season in Philadelphia at the Theatre on Society Hill. At this time the company included Mr. and Mrs. Douglas, Lewis Hallam Jr., Mr. and Mrs. Harman (the latter, Colley Cibber's granddaughter), Mr. and Mrs. Morris, Mr. Palmer (who was possibly John Palmer from the London stage), Mr. Reed, Mr. and Mrs. Allyn, Mr. and Mrs. Tomlinson, Mrs. Love, Adam Hallam and Miss Nancy Hallam.[54]

Seilhamer takes the comedians to Chestertown, Maryland, at the conclusion of the Philadelphia season in 1759, and has them open March 3, 1760, in a new theatre built for them at Annapolis, where they played the list of performances which concluded May 12, 1760, and which is famous for being the first completely recorded season before the Revolution. Some new names appear in the company that performed at Annapolis: Mr. Scott, Miss Crane, Mrs. and Miss Dowthwaite.[55]

From Annapolis in 1760 the Douglas Company went to Upper Marlborough, where they played six weeks, concluding the engagement July 1, 1760. During the winter of 1760-61 they played again

[49] Pollock, p. 8.
[50] Willis, p. 38.
[51] *Idem*, p. 42.
[52] Ireland, p. 27.
[53] *Idem*, p. 29.
[54] Pollock, p. 14.
[55] Seilhamer, p. 119.

at Williamsburg, and during the summer of 1761 they played a profitable season in Newport, Rhode Island.[56]

On November 19, 1761, Douglas opened The New Beekman Street Theatre in New York, and continued a season there until April 26, 1762,[57] when, according to Seilhamer, they left the American continent, but in this, however, Seilhamer is incorrect.[58]

Miss Willis found the Douglas Company in Charleston in November, 1763, ready to open the New Queen Street Theatre, and she shows performances running from December 14, 1763, until May 10, 1764. The bills contain some new names: notably, Miss Cheer, first billed April 25, 1764. (Thus is refuted Seilhamer's statement concerning the date and place of her American début.) Emmet, Lewis, Adam Hallam, Furell and Barry also appear in the Charleston bills.[59]

November 13, 1765, Miss Wainright and Miss Hallam made their musical débuts in Charleston,[60] and by December 17, 1765, Thomas Wall had appeared in Charleston.[61] Mrs. Osborne had travelled south and was with the Douglas Company here. The last play for the 1764-65 season was given April 16, and Mr. Douglas after delivering several times in Charleston, the "Lecture on Heads" is next heard of in Philadelphia.[62]

In November, 1766, Douglas opened the New Southwark theatre in Philadelphia. His company included Miss Cheer, leading woman; Miss Wainright and Mr. Wolls, both singers; Miss Sarah Hallam, later leading actress; Lewis Hallam, leading man; Morris, the minion of the gallery; the Tomlinsons, the Walls, the Allens, and Mr. Greville. Later were added the Misses Storers, Mr. Henry and Mr. Goodman. In spite of stormy protest, the season continued until July 6, 1767 and a short fall season was played from September 9, 1767, to November 23, 1767.[63]

Douglas opened the John Street Theatre in New York City, December 7, 1767. His company included Mr. Hallam, Mr. Henry, Mr. Malone, Mr. and Mrs. Tomlinson, Mr. and Mrs. Harmon, Miss Cheer, Miss Hallam, Miss Wainright, and of course, Mr.

[56] *Idem*, p. 122.
[57] Ireland, p. 39.
[58] Seilhamer, p. 153.
[59] Willis, p. 44.
[60] *Idem*, p. 49.
[61] *Idem*, p. 50
[62] *Idem*, p. 52.
[63] Pollock, p. 23.

and Mrs. Douglas. June 2, 1768, brought the last performance of this season.[64]

From October 4, (?) 1768, until January 6, 1769, the American Company played at the Southwark in Philadelphia.[65] On January 9, 1769, they opened again at The John Street in New York where they played until June 17, 1769.[66] During the month of July in this year they played in Albany, New York. In this town of less than three thousand inhabitants, a hospital was fitted up for a theatre.[67]

In Philadelphia, from September 15th to the 30th, 1769, Lewis Hallam and John Henry conducted a season.[68] Early in the autumn of 1769 Douglas petitioned, presumably the governor of Pennsylvania, for permission to open the Southwark that "he might retrieve a disappointment suffered at Carolina."[69] Douglas began this season with The American Company in Philadelphia November 8, 1769, and played until June 1, 1770. Miss Cheer and Miss Wainright were no longer in the company, but Miss Richardson and Mr. Goodman had been added. Miss Sarah Hallam had become the leading lady. Mr. Byerly, Mrs. Ann Henry and Miss Maria Storer were named on the bills.[70]

Douglas and his cohorts had styled themselves The American Company upon arriving in New York in 1758.[71] They were the third company in America but the first to be named "The American Company." While Douglas played in New York during 1767-8, there arose at Norfolk and Williamsburg, Virginia, a group of players who styled themselves The Virginia Comedians.[72] Mrs. Osborne seems to have been the leading lady of this organization which included Mr. Bromadge, Mr. Godwin, Mr. Verling, Mr. and Mrs. Parker, Mr. Walker, Mr. Charlton, Mr. Farrell, Miss Yapp and Mrs. and Miss Dowthwaite. The previous appearance of various members of this company with the Douglas Company will be noted, and their repertoire practically duplicated the Douglas performances.

The Virginia Comedians as a company endured one season. The next year, 1769, there appeared in Annapolis and Williamsburg a second company to rival the Douglas players. This organization

[64] Ireland, pp. 42-54.
[65] Pollock, p. 24.
[66] Ireland, p. 55.
[67] H. P. Phelps, *Players of a Century: A Record of the Albany Stage*, p. 19.
[68] Pollock, p. 24.
[69] Letter in Harvard Theatre Collection.
[70] Pollock, p. 27.
[71] Ireland, p. 42.
[72] Seilhamer, p. 235.

went so far as to call itself "The New American Company" and it was composed of the leading actors from the Virginia Comedians, and the least important of the Douglas Company playing at the Southwark in 1768. The New American Company included Godwin, Parker, Malone, Darby, Mr. Verling, Mrs. Parker, Mrs. Osborne, Mr. and Mrs. Walker, Mr. Jefferson, Mr. Page, Mr. Burdette, Mrs. Darby and Mrs. Jones. The company seems to have disbanded at the close of its 1769 season.[73]

Douglas' American Company, after closing its 1770 season in Philadelphia, played Annapolis and Williamsburg during the winter of 1770-71.[74] In the Autumn of 1771 they were again in Annapolis where they occupied a new theatre with scenery from London.[75] This building was called The New Theatre in West Street. In the company were Mr. Hallam, Mr. Douglas, Mr. Goodman, Mr. Wall, Mr. Morris, Mr. Wools, Mr. Parker, Mr. Roberts, Mr. Tomlinson, Mrs. Henry, Miss Hallam and who else we know not.

At the beginning of February, 1772, the Douglas Company went to Williamsburg where they remained until May 7. In September, 1772, the company was again in Annapolis. The Tomlinsons, who had been with Douglas since 1758, had disappeared, and of the original members of The American Company only Douglas, Hallam and Morris remained.[76] On October 28, 1772, Douglas opened the Southwark in Philadelphia and played a season which probably closed April 2, 1773. The company, at this time was composed of Mr. and Mrs. Douglas, Mr. Lewis Hallam, Miss Sarah Hallam, Mr. and Mrs. Henry, Mr. Owen Morris, Miss Richardson, Miss Maria Storer, Mr. and Mrs. Wall, Messrs. Woolls, Parker, Roberts, Byerley. New members were: Mrs. Morris, Mr. Goodman, Mr. Johnson, Mr. Dermot, Mr. Francis Mentges, and Miss Stampfer.[77]

On April 14, 1773, The American Company opened at the John Street Theatre in New York. This season which concluded August 5, 1773, was the last played in New York by a professional company until the Revolution had ended.[78]

On November 29, 1773, The American Company of Comedians arrived in Charleston from Philadelphia. Shipping notices named Mr. and Mrs. Douglas, Mr. Lewis Hallam, Miss Hallam, Miss

[73] *Idem*, p. 257.
[74] *Idem*, p. 277.
[75] *Idem*, p. 282.
[76] Seilhamer, p. 293.
[77] Pollock, p. 29.
[78] Ireland, p. 56.

Maria Storer, Mr. Henry, Mr. Woolls, and Miss Wainright.[79] Play bills show Mr. Goodman, Mr. Morris, Mr. Hughes, Mr. Dermot, Mr. and Mrs. Davies and Mr. Roberts to have been members of the company which occupied a splendid new theatre in Charleston.[80] Complete records remain of the season which closed May 16, 1774.[81] Five months later, October 20, 1774, The Continental Congress passed resolution against, "Shews, plays and other expensive diversions." This season in Charleston brought our Colonial Theatre to an end. An enumeration of interesting ship sailings from Charleston, South Carolina, during the month of June, 1774, indicates the breaking up of The American Company of Comedians.[82]

Our Colonial Theatre had extended over more than a hundred years. Its activities had four centers: Virginia, New York, Philadelphia, and Charleston. The Virginia center claimed the first theatre at Williamsburg in 1717, with some sort of playing houses at Baltimore and at Annapolis late in the period. Philadelphia claimed the second American theatre, The New Booth on Society Hill, operating in 1724, and before the period closed this city of Brotherly Love, which never ceased its warfare on the Players, built two more houses for "shews and plays": Plumstead's Warehouse in which appeared the Murray-Kean and the Hallam Companies and the Southwark erected by and for The Douglas Company in 1766. New York had five theatres before the Revolution: The First Nassau Street which sheltered the London Comedians; Curger's Wharf, the first New York home of the American Company; The Beekman Street Theatre, the second New York house for this same company, and the John Street Theatre built in 1767, six years after the Beekman Street, and which came to be known as The Theatre Royal during the occupation by British Thespians. Charleston built its first theatre, The Dock Street, in 1736. For the London Comedians was erected The Theatre on Queen Street in 1754, while ten years later the New Theatre on Queen Street domiciled The American Company which built for its last home before being driven from the continent by the Revolution, The Charleston Theatre.

Five theatrical companies had broken ground from Charleston at the South to Providence, Rhode Island, at the North. The first of these, the Murray-Kean, originated probably in The West Indies and gathered strollers as they played in America. Only Mrs. and Miss

[79] Willis, p. 62.
[80] Willis, p. 63.
[81] *Idem*, p. 73.
[82] *Idem*, p. 75.

Osborne are heard of again after the company fell apart. The first company to come directly from England, and the second company to operate in America, played under two names. When they first played in this country they were termed "The London Comedians." Writers came to speak of them as The Hallam Company, because they were headed by Lewis Hallam, père. When the remnants of the London Comedians came back to America from Jamaica in 1758, they advertised as "The American Company" and were spoken of as "The Douglas Company" because David Douglas headed them. The rise of "The Virginia Comedians" and "The Second American Company" has been explained. The characteristics of the various members of these companies may be found in the early writers who have preserved for us the history of our Colonial theatre.

THE DRAMATIC ARTS CURRICULUM

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I

BY INTENTION this article hopes to be something other than personal history or individual institutional history of any particular venture in the development of the teaching of the Theatre Arts in our higher education curriculums and the accompanying establishment of the college and university theatres that came with it.

Considerable has been written and said about these particular efforts. Considerable has been written and said about the personalities, the problems, the love of theatre, the vision, the struggles, opposition, delays, defeats, and eventual successes of particular individuals in respect to these two more or less wedded objectives they were striving to realize.

Some of our older men who, through the last twenty to twenty-five years, have fought and won their battles to establish these twin objectives of a Dramatic Arts curriculum and a University theatre may feel and say that the facts and arguments needed to justify these things within the sphere of academic life are self evident, and that the battle for these causes, for once and for all, have been fought and won.

As we listen to them we appreciate what they are saying, love them for their candid self-assurance in these matters, and take our hats off to them out of respect for what they have done.

However, from what one has heard from some of our younger men at the Speech Conventions during the last two or three years, it appears that the struggle to win initial or further recognition for the Theatre Arts in the curriculum and the establishment of some form of University Theatre is still going on. Arguments still have to be made; deans, department heads, college presidents, boards and faculties still have to be convinced, still have to be shown the cultural and educational why and wherefore in the drive for these objectives.

The question naturally arises, as it arose in the discussions among the younger men, in connection with this necessity of finding the best present argument, as to what is the most effective tool a man can take to hand today to pry open the minds of his institutional administrators and the institution's treasure room as well, in order to get the cultural, spiritual, and material assistance he needs to develop and carry on his work properly.

Perhaps, because of its factual nature, one of the better arguments of contemporary value that can be made in this connection lies in the presentation of a realistic picture of the extent to which the work in Dramatic Arts has been developed during the last two decades or so throughout the college curriculum of the country as a whole. It should also be of some historical interest and furnish some further sense of direction to show from what beginnings present conditions have grown.

With these points in mind the following materials are presented for consideration. They are garnered in part from questionnaires and letters, in part from college catalogues and an unpublished thesis and in part from books and magazines.

The statement of the facts will be found to be comprehensive; that is to say, the statements present a virtual overlook of the entire field of higher education. As such the comprehensiveness of the findings are their own basic interpretation.

II

There were 181 universities and 502 senior colleges listed by the Department of the Interior in Washington in 1932-33.

Reports were completed on 647 or 95% of these institutions as of that year.

These reports showed that irrespective of their size or purpose, 414 of these institutions offered some course in Dramatic Art during that year, 247 offered at least 6 semester hours a year, 185 at least 12 semester hours a year, and 87 at least 20 semester hours a year. 77 of these institutions offered a major in the subject or graduate

work leading to a degree, 21 offered a graduate concentration leading to a master's degree, and 8 a graduate concentration leading to a doctor's degree.

The total course offerings in Dramatic Art throughout the country during this year was approximately 6,000 semester hours.

The over-all average offering of these institutions was 18 semester hours a year for the universities and 6 for the colleges. Among the 414 institutions that offered some course in Dramatic Art, it was 23 semester hours for the universities and 10 for the colleges. Among the institutions that offered an undergraduate major or a graduate concentration leading to a degree, it was 51 semester hours for the universities and 28 for the colleges. In the field of master's study, it was 72 semester hours for the university and 42 for the colleges. In the field of doctor's study it was 58 semester hours for the universities. There were no colleges in the field.

The dimensions of this picture hardly leaves any room for an argument as to whether the Dramatic Arts belongs in the higher education curriculum. Its position therein is an established fact.

Since 1933 it appears that a number of these schools have again extended their undergraduate and graduate work. To what extent this has happened is at this moment not ascertainable.

A search was made for the catalogues for the year 1912-1913 of those 77 schools offering a major in Dramatic Art with the idea of comparing their 1912-1913 course offerings with those of 1932-1933. The search was completed on 65 of the 77. Of this number 35 (53%) offered no course for credit in Dramatic Art as of 1912-1913, and 30 of them (46%) offered some work. The total number of hours offered in dramatic Art by these 65 schools for 1912-1913 was 182 as compared with 2801 hours offered in 1932-33 by the same schools. On this basis, then, the ratio of increase within the intervening years was 1539%.

But an important aspect in this growth from the point of view of educators is not only a matter of quantity; it is also one of emphasis. In 1912-13, more than half of the courses given in dramatic art were in interpretation with other courses in reading and the production of Shakespeare running a close second. There was a little work offered in acting and pantomime, and a little more in playwriting and directing. However, there was no work at all offered in stagecraft, which term, for our purposes, includes scene design, lighting, costuming and scene construction. Today we find that courses in acting and interpretation comprise about one-third of the total hours offered in the Dramatic Art curriculum. The greater part of the work—about

half of it—is in playwriting, directing and the various phases of production.

In examining the background of the institutions offering a major in Dramatic Art today, we find that in 1912-13, about two-thirds of these schools offered their Dramatic Arts courses through the departments of English and Public Speaking. There were also several schools with Departments of Elocution and Expression. However, in some institutions the term "dramatic art" was beginning to be used as an academically inclusive term. We find that Marquette University in 1912 had a Department of Dramatic Art and that Drake University had a School of Dramatic Art. The University of Oklahoma combined Expression and Dramatic Art, the University of Nebraska, Elocution and Dramatic Art and at the State College of Washington, there was a Department of Oral Expression and Dramatic Art.

Although it is evident from an examination of the general plan and scope of the work in Dramatic Art of a quarter of a century ago, that from our point of view today the groundwork was poor, still the sound seeds for the growth to come were to be found there. For this reason it is of interest to examine the expressed purpose and the scope of the courses offered in several of the schools at that time.

The general purpose of the Department of Oratory of Cornell University, as stated about that time in its bulletin for 1910-11, was to "furnish training in Spoken English" and to "assist students in gaining the power to express themselves clearly and fittingly whether in public or in private." The Bulletin goes on to say that "the principle of instruction is that right speaking depends upon right thinking. Attention is given therefore, to securing good mental action rather than to the technique of delivery. . . . Individuality is emphasized, imitation discouraged." It further points out, that while the chief stress is laid on public speaking, oral reading is not neglected because aside from being a "valuable art in itself," it is a "sound discipline and a superior method for the sympathetic study of literature." One of the most significant statements we find in the purpose of the Department is that the work in Spoken English "finds its educational justification in the fact that it furnishes the opportunity for self-expression so much needed under the modern lecture system of instruction." As far back as 1910 we find evidence of the fact that educators were becoming aware of the inadequacy of the lecture system as the sole means of developing the thoughts and actions of their students. Suiting action to words, we find, particularly in respect to the practice and study of the Theatre Arts that at Cornell University formal classroom work and practical theatrical production

were being successfully blended. In 1909, Ibsen's "Enemy of the People" was produced under the auspices of the Department of Oratory. Professor Drummond, now Head of the Department of Rhetoric and Public Speaking at Cornell, said of this production, "Professor James Albert Winans, now at Dartmouth, was head of the Department of Oratory at the time and sponsored the organization of the Cornell Dramatic Club to increase students' opportunities for oral expression."

At Drake University, where in 1912 we already find a School of Dramatic Art organized under the College of Fine Arts, the primary object of the department was the development of the individual in terms of that which is mental, moral in character. Instruction in the school is based on the old law, "Impression precedes and determines expression," and the principle that growth must be from within, outward. We find at Drake at this time a two-year program in Dramatic Art, each year having four terms. Throughout the entire course, each student is required to supplement his class work by either recitation or work in a play at the discretion of the instructor.

At Harvard University, Professor Baker was at this time teaching English 47, a course in Playwriting. It was the first course in Dramatic Art in this country to be offered "primarily for graduates." English 47 and Professor George Pierce Baker! We all know the story of what came of that union.

Yale University, now possessing one of the wealthiest endowed departments of Drama in the country, in 1912-13 gave no course in Dramatic Art.

Although the University of Oklahoma boasted a Department of Expression and Dramatic Art in its College of Fine Arts, the Delsarte system was the chief method of instruction, and we find such descriptions of the work as this: studies in melody and inflection, studies in "emotional tones" and even "statue-posing." The course, whose chief aim was to "qualify the student for public appearance or for the practical requirements of teaching," was a three year one and did not lead to a degree. However, students who had successfully completed the work and who had at the same time received credit for at least sixty hours of work in the College of Art and Sciences were granted a certificate in "Expression and Dramatic Art."

At this time, Professor Kellog was working at the University of South Dakota and had brought about a reconciliation between formal classroom work and the practical production of plays in a course called "The Department Play." It was a year's course and was open only, in the first semester, to students of "sufficiently promising

ability" and in the second semester to those having parts in the play to be produced.

In the colleges of that period, we find the purpose of work in Dramatic Art similar to that of the university. At Rollins College, the aim was to "develop the originality of the student, not to impose certain fixed conceptions of character; to cultivate imagination and intelligence" (in that order). The bulletin of Rollins College also states that the work was intended primarily for those "who are expecting to teach either expression or English, those who are intending to enter the Ministry, to become lawyers or to take up any form of public speaking." Last of all, the bulletin says Dramatic Art is for "those who are seeking an education of general culture."

Westminster College, for the years 1907-1914, was at least in the philosophic vanguard with its offering of a course in Dramatic Expression. In the description of this course, we find it expressed, that "plays were written to be acted, not read, therefore would be more easily understood when seen on the stage." It is interesting to see that as far back as 1907 this "radical" opinion was being not only expressed but acted upon. It might be well if some educational administrators would look into that statement more deeply and give it thought.

III

As mentioned before, we find today some work in Dramatic Art being offered in at least 414 of our American universities and colleges with a total number of almost 6,000 semester hours offered. These hours include work not only in the major arts, such as acting, playwriting, directing, stagecraft and production, but also in dancing, fencing, music, drawing and the history, philosophy, and to a lesser degree, in the appreciation and the teaching of the Dramatic Arts.

The work in Dramatic Art today, for the most part, is organized in the Arts colleges. We also find it offered in Schools of Education, Fine Arts colleges, Graduate Schools, Schools of Speech, in one School of Expression and in one School for the Drama. As for departments offering this work, the department of Speech leads in numbers with the department of English coming second. There are also many Public Speaking and Dramatic Arts departments offering these courses. We find such courses given too in Departments of Expression, Rhetoric, Music, Public Discussion and Social Science, and even in one French department, and a department of Expression and Physical Training.

Almost every one of the schools offering some work in Dramatic

Art has an implied or expressed cultural purpose. Of the schools offering a major and graduate work in this field leading to a degree, most have the same purpose although we also find a large number having an expressed professional and educational purpose as well. As between the expressed educational and professional purposes, however, the educational purpose is predominant.

In writing of the place of Dramatic Art in the colleges at the present time, one can hardly confine the discussion to an examination of the curricula of the various institutions of higher learning. When one examines the current books, articles, magazines on the subject and actual work as it is being done in the best colleges and universities, one quickly becomes aware of a certain fact. Dramatic Art in the schools today is not entirely a classroom subject, if it ever was. The work has taken on in substantial part, the form of production of plays in a real theatre before a real audience. By this we do not mean to say that classroom work is diminishing or that the number of courses is growing less. On the contrary, it is evident that more courses than ever are being offered and asked for by students. Courses in playwriting, acting, scene design, lighting, costuming, and scenery building are, however, given with the clear purpose of utilizing the knowledge gained for actual productions. Thus, the whole emphasis in purpose, intention and practice has changed; and from this change has evolved a new educational cultural and communal conception—the University Theatre.

The university theatre works in close cooperation with the classes and vice versa. We find, for example, at the University of Oklahoma, that two organizations work in close contact with the classes in dramatic art: the Playhouse and the University Players. The productions of the Playhouse invite the participation of any student in the university and the University Players is an association of student actors. It is interesting to note the following, however: The plan of dramatic work at the University of Oklahoma is most intensive, comprising a four year course, with 134 credits offered and carries with it a bachelor's degree. The purpose of the work at the same time is enunciated as essentially a cultural one.

The Department of Drama of Drake University, in Des Moines, Iowa, states the case for the university theatre as follows.

> With the apparent decadence of the organized commercial theatre, with the movie-mad public crowding motion picture houses in search of trivial entertainment, the sober-minded and ideal-seeking individual has arrived at a realization that some new and definite step must be taken to preserve the vision and purpose of that ancient institution, the Theatre of the Spoken Drama. Due

to this awakening and the setting of a new standard in both production and organization, the theatre, as an art, and the arts of theatre are slowly but surely beginning to come into their own in America.

With the standardization of play production by the Dramatic Arts departments of the leading universities of the country, with the accrediting of courses in drama as recognized academic subjects, and with the stimulation of interest in the highest forms and best types of drama, the American University is doing much to restore the Theatre to its rightful heritage.

Drake's statement of the ideal of University Drama is also worthy of note here.

The ideal sought by the University Theatre may aptly be expressed in the words of Richard Boleslavsky, formerly Director of the American Laboratory Theatre in New York: "To me the theatre is a great mystery, a mystery in which are wonderfully wedded the two eternal phenomena, the Dream of Perfection and the Dream of the Eternal. Only to such a theatre is it worth while to give one's life."

The aim of the Department of Drama at Drake University is to foster this ideal: "to offer work that is not only practical but educative and cultural, and, through the production of the highest types of plays, to establish on the University Campus an atmosphere of culture and an intelligent appreciation of all that is good and worth while in the theatre."

Drake University offers in its department of drama a four-year course leading to a bachelor's degree. In 1926, the Department inaugurated the Iowa State High School Theatre Tournament which it still conducts.

The experiment which was started in 1914 at the Carnegie Institute of Technology has proven that it is possible to coordinate technical education with related work in the humanities. When Thomas Wood Stevens was invited to come to Carnegie Tech to plan for a school of Stagecraft, he was confronted with two inescapable regulations: one, the state requirements, and two, Carnegie Tech's own restriction that the curriculum of each department in the institution be one-third cultural, one-third technical and one-third scientific. Stevens evolved a plan that was so flexible that except for minor changes, it is still as good today as it was in 1914. The students, admitted on a competitive basis and restricted to about 100 men and women, work extremely hard both in class and on productions. There are eight major productions and any number of studio shows each year. We find at Carnegie Tech the same idea regarding all phases of production as obtains in the Yale Drama School. Every student must work on all crews and act in plays regardless of his major

interest. In addition to well-organized classroom and production work, the Senior Thesis is required of every undergraduate. This is in the form of a complete prompt book for a hypothetical production of a standard play. To complete this thesis, the student must draw upon his entire course. Because the Pittsburgh residents know of the high standards of performance at Carnegie Tech, the school need never worry about its audiences. Between residents and students, there is always a full house.

The Yale University Drama School, conducted entirely on a graduate level, is generally accepted as among the best of its kind in the country. It is primarily a professional and teachers' school with work leading to a master's or doctor's degree or no degree at all. Suffice it to say that Yale graduates are working actively in almost every branch of the theatre and in countless colleges and universities throughout the country. The University Theatre operated by the Department and the students probably carries on more experimental work than any other institution in the country.

There are many new trends in the university theatre. But on the basis of its past performance it is probable that this type of theatre will some day be of greater importance than the purely commercial theatre in the cultural life of the greatest number of people.

Innumerable colleges have already established experimental theatres where new plays are tried out as well as are new ideas of direction and production for the classics and for almost forgotten plays of centuries ago. Among these schools we find Vassar, Bennington, Yale, Mt. Holyoke, Stanford, Universities of Texas, Washington, Iowa, and a great many others.

Another trend to be found in many schools is that toward the cooperation of several departments in the theatre work and even of several schools and colleges not otherwise related. For instance at the University of Michigan, Valentine Windt, director, cooperated with the School of Music and the Dance department in a production of "The Bartered Bride." When Yale University produced "The Would-Be Gentleman," the Music Department supplied the music. At Harvard, the "Alcestis" of Euripides was given in cooperation with the Radcliffe Choral Society and used a score especially composed by the head of the Music Department of Black Mountain College, with the head of the Beaver Country Day School as musical director. "Electra" was produced by the Bennington Theatre Studio with dance and musical accompaniment. Wellesley brought together its dance group and theatre workshop in a production of "King Argimenes and the Unknown Warrior," and numberless colleges and

universities staged full-length operatic productions in collaboration with the music departments.

Ever since George Pierce Baker's vision and work made it possible for colleges to accept the theatre as a safe companion for the other arts within the sacred halls of learning, the college and university theatre has gone steadily forward, until it now fills a definite need in a much greater area than the college campus. At the Universities of Iowa, Michigan, Indiana, at the North Dakota Agricultural College, at Cornell University and the University of North Carolina and at many others, a movement of cooperation with the community has been gaining momentum for a long time. In many cases, such as at Cornell University, the University of North Carolina and the North Dakota Agricultural College, this cooperation has been the means of carrying drama to points far removed from the heart of the university—to the rural communities and even deep into remote mountain communities. As a result, today, communities are experiencing drama which prior to the university theatre had never even seen a living person on a stage.

The Federal Theatre Project was instrumental in awakening in the people of the United States in far-flung communities an appreciation for the living drama. The Project's productions were eagerly awaited and faithfully attended and thoroughly enjoyed. A following was built up among people who had never had the opportunity or the desire to witness plays before. Great hope was placed in the Federal Theatre Project for a renaissance of Dramatic Art in America today and for the establishment of a national theatre with branches in all sections of the United States.

When the Federal Theatre died, these hopes, fortunately, did not die with it. More and more, communities are looking to their university and community theatre to take the place of the Federal Theatre productions. The universities should be aware of this situation and rise to the challenge. Within the past quarter of a century, they have had time to make certain that the work in Dramatic Art is based on a sound cultural and developmental foundation. Therefore, they should, with foresight, go ahead and offer more work in drama to their students and to their communities as well. Efficiently planned, well-equipped college and university theatres should be built in every part of the country.

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MAKEUP—THE FORGOTTEN ART

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NOT long ago, as I was making up a character for our production of *On Borrowed Time,* a young lady in the cast asked me why I didn't use the same shade of greasepaint for everyone. The utter simplicity of the question took me so much by surprise that I hardly knew what to answer. It seems incredible that anyone appearing in university dramatic productions should be so utterly innocent of all knowledge of stage makeup; yet, though the example is obviously extreme, it is most certainly not isolated.

However, it is not such cases as the above which need cause one the greatest concern, but rather, the almost unbelievably large number of people actually trying to do makeup for public productions and failing miserably. The number of plays produced yearly by amateur groups throughout the United States is exceedingly large. For each of these plays (except in rare cases) makeup must be done by someone, and in far too many instances that means almost anyone who has at some time in his life been exposed to the art—be it ever so casually. The most to be hoped for in such cases is that the rest of the production will be sufficiently brilliant to overcome the handicap thus imposed before the curtain ever rises.

We all know from experience that poor makeups can detract from an otherwise good production. Some of us may never have had the opportunity to observe how much really effective makeups can contribute. No matter how excellent the characterization of a student actor playing Falstaff, he can never hope to be convincing if he looks like a department store Santa Claus with a dirty face. But a makeup which creates almost perfectly his and the director's conception of

the physical aspects of Falstaff will most certainly be of considerable assistance to the young actor.

I believe that most directors or teachers would agree with my contention that the effects of good and bad makeup upon the excellence of a production are not at all negligible. I believe, too, that they have formulated the same idea many times themselves. Why, then, is nothing done about the existing situation? Can it be that the art of makeup is obsolescent? I am sometimes inclined to be so pessimistic as almost to believe that it is. Or are directors and dramatics teachers just too busy with other things to worry much about it? That, I suspect, is a more reasonable answer. Scenery and costumes often receive more nearly their due consideration because they must be planned and executed a week or two in advance of the actual production of the play. Interpretation and stage business are worked on over a still longer period—they must be. But merely because makeup can be done during the one or two hours immediately preceding the performance, it assumes a far lesser degree of importance in the minds of director and cast and receives correspondingly less consideration. Also, makeup is looked upon by many as a "necessary evil" and is treated as such. The net result is the bad makeup so often displayed to a public which has every right to expect something better.

If you are working with an average amateur group, you may have been guilty of such laxness. Or perhaps you have just never been aware that your makeup is not all that might be expected. In case you have never been particularly concerned over your makeup problems, you might find it interesting to answer the following questions:

1. Do your makeups look like makeups from the front of the house and like nothing at all from the back?
2. Do actors with character makeups sometimes appear to have dirty faces?
3. Do your audiences criticize your makeup unfavorably?
4. Do your makeups appear extremely obvious and artificial in the dressing room but supposedly natural on the stage?
5. Do you ever use a black pencil for making shadows (you probably call them "lines")? In fact, do you ever actually draw lines on the face to indicate wrinkles?
6. Does just anyone who happens to be available and willing do your makeup for you?
7. Do you sometimes forget to make up hands, ears, and neck?
8. Do you use set formulas for makeups to represent certain ages instead of creating an individual makeup for each character?
9. Do you ever use aluminum powder for graying the hair? Do you regularly use cornstarch for that purpose?
10. When you have finished with your makeups, do you dump your materials into a cardboard box and forget about them until the next play?

The list could be extended to cover many pages, but the above sampling should give you some idea of a few of the more common errors of amateurs in doing makeup. If you have answered *yes* to any of the above questions, you probably ought to become a little more critical of your own makeup, for there is likely to be room for improvement.

The solution will probably lie in obtaining a more competent makeup artist or in further experimentation by the one you now have —be it yourself or another. A makeup, like a piece of sculpture or a painting, will never be better than the artist who creates it.

It is true, of course, that not everyone can be a good makeup artist—just as not everyone will make a good actor or a good scene designer. Effective makeup requires a certain amount of artistic talent and a great deal of practical experience. There is little one can do to develop talent, but the practical experience is merely a matter of time spent in experimentation with techniques old and new—borrowed and original.

Yet one must always have some foundation upon which to base his experimentation—some directing force. The obvious answer would seem to be a course in makeup. But unless one is very fortunate, he will find no such course available. Certainly every school offering advanced degrees in speech should offer at least a six hour seminar in stage makeup, but that is customarily not done. Studying makeup for several weeks as part of a general course in dramatic production is of little value; and if the instructor is himself not too familiar with the best techniques, such a course will do more harm than good. Where, then, can the student turn?

My solution to the problem, aside from the impractical one of recommending that speech and drama departments introduce adequate courses in makeup taught by competent instructors, would be to single out those students seeming to have special aptitude for makeup and to give them every encouragement to make the most of their talents along such lines. That is, make it possible for them to do their private experimenting with makeup for credit in a general seminar, as part of a course in production, or as a piece of individual research. The giving of credit should not, of course, be used as extrinsic motivation, but merely as a means of providing the student with time for all of the experimentation and practice he must do. As his proficiency increases, he should be depended upon more and more to do the makeups for all school plays, always being made to feel that he is an indispensable part of every production.

Or it may not be only your students whom you are interested in

having learn about makeup—it may be yourself! At any rate, the procedure I should recommend (and I realize that it assumes a deeper interest in the art than most teachers and students of the theatre ever possess) is as follows:

1. *Take a course in freehand drawing, figure drawing, or both.* (In fact, the more art courses you can take, the better.) Become thoroughly familiar with the principles of chiaroscuro, line, and color. My approach to makeup is from the standpoint of art, for I feel that anyone able to do effective drawings in light and shade should be able to learn makeup quite easily. This approach tends to establish makeup as an art rather than an aggregate of mechanically applied techniques.

2. *Start immediately observing people about you.* Make notes on details of their appearances, indicating all the effects you can discover of heredity, sex, age, environment, health, and temperament. Continue doing this for the rest of your life! A complete and well organized file of pictures and notes is one of the makeup artist's most valuable assets. Other things being equal (which they never are), the effectiveness of one's makeup is likely to be directly proportional to the time spent in studying actual people and photographs of them. The good makeup artist is nearly always an acute observer of life about him.

The classification I have suggested of the elements affecting a character's physical appearance—heredity, sex, time, environment, health, and temperament—may prove useful in analyzing a character to be made up. By determining biographical data concerning each of those factors, the competent makeup artist should be able to obtain a reasonably consistent physical likeness of the character.

3. *Read all available literature on makeup.* Such literature is neither very extensive nor very good, but it can be used as a point of departure. I should recommend Wray Meltmar's *Photographic Makeup*, Serge Strenkovsky's *The Art of Makeup*, and Ivard Strauss' *Paint, Powder, and Makeup*.

Photographic Makeup is excellent for techniques but of limited value in stage makeup. It is unusually well illustrated. Strenkovsky's book is the most comprehensive and the most thorough treatment of the subject available, but, unfortunately, it is so poorly organized and so extremely technical that it usually serves for little more than to confuse the amateur. *Paint, Powder, and Makeup* is the most practical book available and, on the whole, quite commendable (except for the extremely crude pen drawings used as illustrations). Max Factor's booklets on makeup are very helpful as far as they go.

4. *Procure a good kit of makeup materials and experiment with*

them. Combine in your makeup your observations of people, your knowledge of art, and your skill in drawing. A "hand-picked" kit is far better than a commercially prepared one—good metal fishing tackle boxes serve as very practical containers. There is no reason why you should procure all of your makeup from one company—it is far better to equip your kit with the best materials each manufacturer has to offer.

Never follow a formula for makeup, but on the basis of your own experience and judgment create individual and original makeups. Try to discover new techniques more effective than the old ones.

5. *After you have done sufficient experimentation in private and have received competent criticism, start doing makeup for public performances.* But always, of course, continue to experiment by and on yourself. Judge yourself not by traditional standards, but by the effectiveness of your makeups on the stage. Assuming some native artistic ability, the above procedure should insure the development of a fairly competent makeup artist. Unfortunately, there are few people willing to put forth such great effort; but those who are can improve the situation greatly by teaching makeup to prospective directors, actors, and others who are interested in dramatic production, by actually doing makeups of such caliber as to create dissatisfaction with the average run of careless face-painting, and by placing a more proportionate emphasis upon the importance of effective makeup.

We need not only better teachers of makeup, better textbooks, and more courses, but we need to observe critically the makeup being done for our own plays and evaluate it with more than a passive interest. We need to determine—first, what is wrong with it; second, why it is wrong; and third, what can be done about it.

Those three things having been determined, the final step is to actually do something—to make a vigorous effort to produce makeups which will do their part in contributing to the effectiveness of our dramatic productions.

HISTORICAL BACKGROUND FOR CERTAIN SUB-STANDARD PRONUNCIATIONS

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IT IS the purpose of this article to point out similarities between sub-standard American pronunciations and earlier British pronunciations. No attempt is made to trace these pronunciations to their inception in the English language, the primary purpose being to show that most of them existed at some earlier time. It is not claimed that all the pronunciations discussed are of British origin, for it is possible that they evolved here independently just as they did in England. The evidence indicates, however, that the British influence is responsible, for most of the forms discussed in this paper occur also in the southern and eastern parts of England, whence the majority of the American colonists came.

Since the earliest written records of the English language we are cognizant of constant and steady changes. By locating approximate division points between periods of radical change we may divide the development of the language into three periods:

I. The Old English period, ending about 1100.
II. The Middle English period, ending about 1500.
III. The Modern English period.

The great "vowel-shift" beginning about the time of Chaucer had a decided influence on the changes in pronunciation.

Later the spelling, through the influence of printing and of dictionaries, began to be standardized. The dictionaries also began to record accents and vowel pronunciations, which helped to normalize the language.

All these changes were evident in the speech of the colonists when they came to America. The pronunciations of the colonial period were retained to a great extent, but other changes came to American speech through later contact with the mother tongue. This contact kept the people in touch with the later changes which continued to take place in British speech; many of these were incorporated into the speech of the colonists.

All the words discussed are taken from the speech of three informants who are natives of North Louisiana. The manner of securing the information was through the use of the questionnaire compiled by the staff of the Linguistic Atlas. These informants were of different social, economic and educational status, the youngest having a high school education, the second less, and the oldest unable

either to read or to write. I shall refer to the informants as Numbers One, Two, and Three, the youngest being Number One.

Vowels

[ʊ] for [ɪ]

This pronunciation was used twice by the second informant in *whip*, and *wish*. The earliest quotation given by the *New English Dictionary*[1] with an indication of the [ʊ] sound dates back to 1440, when wish is spelled *wusche*. For *whip* the N E D gives—Scotch, *whup, weep*—but give no date.

[ɛ] for [ɪ]

[swɛŋ, sɛŋ, ɛf] for *swing, sing* and *if* were frequent in the third informant's speech, with only two such pronunciations in that of Number Two. Wright, *Middle English Grammar*, p. 64, states that "during the ME period *i* was probably lowered in closed syllables, especially before and after labials, liquids, and nasals, to a mid-mixed-narrow vowel like *e* in *gabe*. In some dialects it was often written *e;* in other dialects it became full [ɛ] as in Modern English *bet*." Examples: *fenger—finger; reng—ring, etc.* The N E D lists no [ɛ] forms for *if* later than the sixteenth century.

[ɪ] for [ɛ]

Only the oldest informant made the error of saying [gɪt, kɪtlz, jɪstɪdɪ] for *get, kettles*, and *yesterday*. Wright, *New English Grammar*, p. 175, says, "In the eighteenth century pronunciations of [gɪt, jɪstɪdɪ] have given way to [ɛ] chiefly through the influence of the spelling. This is not true, however, of [ɪ] for [ɛ] before nasals, for [ɪ] still persists."

All three informants were consistent in pronuncing [ɪ] for [ɛ] in all words in which *e* precedes a nasal sound, as in words like *men, when*. Indeed, this is general in the South.

Wright (M E G, p. 85) says, "In some ME dialects . . . *i* and *e* before and after certain consonents underwent qualitative changes which are difficult to define. The result was that a large number of words, which in the earlier period had *i* only, came to be written with *e* or *e* beside *i*, and conversely some words which in the earlier period had *e* only came to be written with *i* or *i* beside *e*. This fluctuation in the orthography also existed in the standard language from the sixteenth to the eighteenth century, and then one or the other of the variants became standardized:

[1] After the first reference is made to a source, only the abbreviation will be given.

1. *e* for older *i* as *clever* (ME cliver)

lemon (ME limon, O.Fr. limon), etc. Other words which in earlier ME were often written with *i* for older *e* were: *brethren, chemist, get, kettle, together,* etc."

[i] for [ɛ]

The oldest informant gave [dif] for *deaf.*

The N E D says, "In standard English the vowel was long until the modern period, and so late as 1717-18 it was rimed with *relief* by Prior and Watts."

[æ] for [ɛ]

The oldest informant said [jælə] for *yellow.*

Krapp, *The English Language in America,* II, p. 93, states, "Walker notes that Sheridan, Nares, Scott, and Fry all pronounce this word to rime with *tallow,* but Walker disapproves this pronunciation and thinks it borders closely on the vulgar."

[ɑ] for [æ]

In such words as *strap, wrapt, master,* all three informants gave an [ɑ] pronunciation in one or more words of this group.

Wyld, *History of Modern Colloquial English,* p. 257, says, "Cely Papers (1473-88) have *marster 'master,'* which, while it shows that *r* could not have been pronounced before *s,* also shows that the vowel was long."

Brooks, *The Relation of the Alabama-Georgia Dialect to the Provincial Dialects of Great Britain,* p. 9, suggests that such pronunciations as [strɑp] for *strap* can be explained through analogy. He says of such words that are . . . "pronounced [æ] and [æ:], and the later immigrants or the influence of the literary language imposing [ɑ:] in some of the words, the [ɑ:] was often introduced in words not justified by British usuage. [strɑp] for *strap,* may, however, be due to an older form *strop.*"

[eɪ] for [ɛ] or [æ]

In words like *scarce, answer,* the oldest informant gave [eɪ].

Krapp (II, p. 54-5) says in discussing the word *scarce,* "In the words of similar form *sparse, farce,* only [ɑ:] occurs. The word *scarce* is sometimes explained as derived from a form in ME which had already in that period a long [ɑ:]. This vowel regularly developed into later [e:] . . . later lowering before [r] into [ɛ]."

[æ] for [ɑ]

[æ] for [ɑ] in *palm* and *psalm,* used only by the oldest informant, is a matter of disagreement among the orthoëpists. Luick contends

that the vowel in these words was [æ] in the seventeenth and part of the eighteenth century. Ekwall says that the vowel through the seventeenth century was [ɔ:]. Kenyon, *American Pronunciation*, p. 172, says, "As a consequence, Early Modern and Late Modern standard speech up to about 1775 had no [ɑ] sound in the words under consideration, including such words as *father, calm, jaunt.* Sheridan (1780) shows no [ɑ]. Benjamin Franklin's transcriptions of 1768 have no [ɑ] sounds. E. Hale (1799) has [æ] in *balm, gaunt*, etc.

The oldest informant pronounced *hearth* as [hæ̃ˑθ]. [æ] in this word would seem to indicate early loss of *r*, then it did not change to [ɑ]. This pronunciation goes back at least to the seventeeth century.

[æ] for [ɔ]

Only the third informant gave such pronunciation as [hæ̃ˑɪnts, hæˑɪntɪd] for ***haunts, haunted.***

Wyld, *Historical Study of the Mother Tongue*, p. 334-35, discusses the matter of doublets of [æ̃] [ɔ] pronunciations of words in this group. He says, "The first point to be clear about is that the pronunciation [ɔ] in any of these words represents an older *au*. But *au* or its descendant [ɔ̃] were the only forms in use in the seventeenth century. Side by side with these we find also doubtlets with [æ] which are sometimes given by the same authorities as alternatives to the [ɔ̃] pronunciation. Thus we find [dænt, hænt, dʒænt]."

[ɪ] for [ə] final

The oldest informant consistently said [ɪ] in final positions of *a* such as [soʊdɪ, soʊfɪ, mɑ:θɪ], for *soda, sofa, Martha.* Number Two used it occasionally and Number One not at all.

The spelling *Sary* in *Watertown Records*, p. 81 (1663), and *Rebeccy* in *Denham Records*, V. 192 (1686), indicates the pronunciation at that time.

In the dictionary of 1806, Webster recorded *taffeta* and *taffety* as both good forms of this word, but *taffety* was dropped in the dictionary of 1828.

[aɪ] for [ɔɪ]

Number Three was fairly consistent in saying [aɪ] for modern [ɔɪ] in such words as *boil, spoil, joists, hoist*, thus getting [baɪl, spaɪl, dʒaɪsts, haɪst]. Only he used this historical pronunciation.

From early in the sixteenth century ME [i] began to be diphthongized, and by the last half of the seventeenth century it reached the diphthong [aɪ] or [əɪ]. In this stage it was identical with *oi*, the Old French diphthong. Pope and Dryden made such rhymes as *design: join; lie: joy.*

Kenyon (Am. Pr. p. 210) says, "In fact [haɪst] in general rural usage is a different word from [hɔɪst], which no cow or horse would understand." The pronunciation [aɪ] was the pronunciation in standard language until well into the eighteenth century.

[i] for [aɪ]

Informant Number Three also gave the historical pronunciation [i] for [aɪ] in *oblige*. During the sixteenth and seventeenth centuries the word *oblige* was commonly pronounced with [i]. Wyld, (H M C E, p. 226) states, "The old pronunciation survived among speakers far into the nineteenth century. It has been said that the dying out, even during the eighteenth century, of the old pronunciation is due to the influence of Lord Chesterfield, who, it is alleged, warned his son against [i] in this word."

Pope rhymes *obliged* with *besieged*.

[i] for [eɪ]

The oldest informant's pronunciation [drind] for *drained* is recorded by the N E D for the sixteenth and seventeenth centuries.

[o] for [u] or [ʊ]

Again only the oldest informant used such pronunciations as [po:, ʃo, journ] for *poor, sure, yours*.

Wright (M E G, p. 83) explains such words as *sure, cure* by saying, "ME *u*, of whatever origin, remained in early N E before *r* plus a consonant. In the late seventeenth century an [ə] was developed between the *u* and the *r*, which gave rise to the diphthong [uə] later [oə]. The [oə] then had the same further development as the [oə] from ME ō and o̧ before *r*, that is, it became o̧[o̧ə] in the standard southern pronunciation in the latter half of the eighteenth century."

CONSONANTS

Dropping of final consonants is one of the most outstanding characteristics of sub-standard southern speech today. All three of the informants show many examples of consonant dropping, particularly of *t* and *d*.

This seems to have been a common practice among all classes far into the eighteenth century.

[r]

The history of *r*, its loss in English speech, and its loss in the speech of certain localities in America, is worthy of a few words of comment here.

Henry Cecil Wyld of Oxford finds that the trilled *r* of Chau-

cer's period began to go out of fashion in the north of London in the vicinity of Essex as early as 1450. By that date *horse* had lots its *r* and the vowel sound had become lengthened in compensation.

There are other indications that *r* was lost in southern England sporadically rather early, but the scholars are not in agreement as to what date the *r* weakened generally and was lost. The general concensus would seem to be that this change had occurred by the middle of the seventeenth century in the southern part of England.

Henry, Earl of Surrey, 1520, rhymes *furst—dust; first—must.*

Wyld (H M C E, p. 299) says of the *r*, "It will be observed that the eighteenth century pronunciation [nas, pas] which are clearly foreshadowed in the rhyme of Bokenan and later of Surrey, the Varneys, etc., have been ousted by another type [nɜ:s,pɜ:s] in which the *r* was not lost until after lengthening had taken place."

The following table shows the use of *r* by the three informants:

	1	2	3
Stressed vocalic *r* as in *bird*	100%	98%	50%
Unstressed vocalic *r* (final) as in *father*	98	61	18
Unstressed vocalic *r* (not final) as in *yesterday*	62	67	30
Post vocalic *r* as in *born*	87	80	22

The foregoing figures are given to show the predominance of retroflection in the speech of the youngest informant. Informant Three frequently omitted entire *ri* syllables making [strɔbæ::z] out of *strawberries.*

Metathesis of sounds

All three informants said [pʊrtɪ] for *pretty;* Number Three said [æɪks] for *ask,* and Number One [eɪpɔ̃n] for *apron.*

Evidence of metathesis of [r] goes back to the OE period. The N E D gives no [ks] forms for *ask* later than the sixteenth century.

Cooper (1685) remarks that *r* is sounded after *o* in *apron* as if it were written *apurn.* Baker (1724) transcribes it as *apurn.*

[n] for [ŋ] final

In their conversation the three informants were consistent in saying such things as *laughin', findin', sittin'.*

This pronunciation is a survival from Old English times. Pope and Swift rhyme garden: farthing. Cooper, 1685, says, final syllables in *coffin: coughing* are pronounced alike.

Walker, 1801, says he "can assert that the best speakers do not invariably pronounce *ing* to rhyme with *king,* but rather as *in.*"

[ŋ] for [n]

The converse of this is also true. Lady Stafford in 1710 was still writing *kitching* for *kitchen*. In my questionnaire Informant Two showed one such pronunciation, *mounting* for *mountain*.

[ŋk] for [ŋg]

Informant One said *stronker* for *stronger*. Wyld (H M C E, p. 290) says, "Among vulgar speakers—not in London alone—we sometimes hear *'nothink'* for *nothing*." Queen Elizabeth, in 1548, *"brinkinge of me up"* and *"our brinkers up."*

The loss of [w] at the beginning of unstressed syllables was found in the third informant's pronunciations [ɔkəˈd, bækəˈdz, aˆlɪs] *awkward, backwards, always*.

We find that this loss of [w] at the beginning of unstressed syllables was used as long ago as 1200. *Awkard* is found in 1691.

Jespersen, *Modern English Grammar*, p. 212, in discussing this problem says, "In the eighteenth century, *backward, forward* as *'baccard, forrard'* was familiar, with *w* it was solemn."

Only the oldest informant was guilty of such pronunciation as the development of [j] before front vowels as in *cars* [jɛəz] *earthen* [jɛθn̩] and also of *garden* [gja:dn]).

There is a record of *yorth* for *earth*, in 1443 and the N E D records it as late as the seventeenth century.

Bell, *Essays and Postscripts*, says, 'Ee that 'ath yahs to yhah, let him yhah.' The shift of accent within a syllable is probably responsible for the development of this [j].

From the fifteenth century onward many examples of the loss or assimilation of [d] and [t] are found. All three informants had many such pronunciations as [bə̃ɒ-ɹn̩, græ:mɔ, plɪɪ] for *bundle, grandma* and *plenty*.

Queen Elizabeth shows such examples as *attemps* and *accidens*. Jones (1701) notes loss of *t* in pronunciation of *costly, beastley, roast beef*, etc.

Aspiration of the initial vowel in *Italians* and *it* was found in the speech of Informant Three. According to the orthoëpists this form of aspiration has always been considered a vulgarism, and is today a definitely substandard pronunciation.

Wyld (H M C E, p. 311) says, "The evidence, such as it is, does not point to this habit being very widespread before the eighteenth century. The grammarians of the sixteenth, seventeenth and early eighteenth centuries do not utter warning against it, and the

fact that it is not found in the English of Ireland or America also suggests that it gained currency rather late.

The pronunciation of *it* as *hit* is not a true case of erroneous aspiration. *Hit* is a survival of the OE form. The N E D explains that during the ME period, *hit* lost its initial *h*, first when unemphatic, and at length in all positions, in standard British English; dialectally the *h* was preserved till a much later period, especially in the North; and in Scottish *hit* is still the emphatic, and *it* ['t, 'd] the unemphatic form.

There was an equal amount of voicing among the three speakers on [t, k] in medial positions, with the majority falling on [t], as [wɑdə] for *water*. Few examples of full voicing of [k > g] are shown, but a slight voiced quality is noticeable in many words. So it is with [s] and [p].

Ekwall (1701) discusses voicing and says that *t* very often goes to *d* in the dialects. "To the changes p > b, k > g we certainly find analogies in dialects, but nowhere do we find *b*, *g* for *p*, *k*, with anything like the same regularity or to the same extent as *d* for *t*." Few examples of unvoicing are found but this principle was evident as far back as 1485.

THE FORUM

Editor of the QUARTERLY JOURNAL OF SPEECH:

The Committee on Intercollegiate Debate and Discussion Activities, appointed by the Executive Council, announces the N.A.T.S. College Debate Question for 1941-1942:

RESOLVED, THAT THE FEDERAL GOVERNMENT SHOULD REGULATE* BY LAW ALL LABOR UNIONS IN THE UNITED STATES—Constitutionality conceded.

*It shall be understood that the word 'regulate' shall mean, at least: (1) requiring incorporation of unions; (2) fixing responsibility for the acts of unions and the acts of their members during strikes and picketing; and (3) regulating the use of their funds, requiring them to make an official accounting to the membership for all income and expenditures and to return to their members all excess at the end of each fiscal year."

Some details of the definitions are still under consideration. Unless notice is received soon of modifications, the definitions will stand as printed above.

It was voted to recommend only one "National" question. However, in response to the request of some schools that wish to debate more than one question, the Chairman of the Committee will supply anyone asking for such the one or two other topics which in the final Committee vote ranked next to the first choice as stated above. If the Committee can be of further service, please call upon it.

For Delta Sigma Rho:

H. S. WOODWARD, *Western Reserve University*
BOWER ALY, *University of Missouri*

For Pi Kappa Delta:

F. H. ROSE, *S. E. Missouri State Teachers College*
S. R. TOUSSAINT, *Colorado State Teachers College of Education*

For Tau Kappa Alpha:

O. C. MILLER, *Vanderbilt University*
GEORGE BEAUCHAMP, *Manchester College*

For Phi Rho Pi:

R. P. KROGGEL, *Missouri Department of Education*
J. D. DAVIS, *Glendale (California) Junior College*

Chairman: C. R. LAYTON, *Muskingum College*

IN THE PERIODICALS

I. PUBLIC DISCUSSION AND RADIO

NICHOLS, WALTER S.: "Planning Public Forums." *American School Board Journal,* CIII, No. 3, September, 1941, 19-21, 93.

The director of forums for the Milwaukee public schools discusses the philosophy of the forum and the usefulness of various forms of debate and discussion.

CRAWFORD, PAUL: "Types of Discussion." *Speech,* VI, No. 7, April-May, 1941, 408-414.

The writer suggests types of discussion that may be used with profit in the classroom.

Domis E. Pluggé, Hunter College

Platform News, VIII, No. 1, September, 1941.

SANGORN, RUTH D.: "Browsing Around in Last Spring's Speech Magazines." 3-5.

STEWART, PAUL: "Cross Examination—in Debate and in Court." 18-21.

STORY, HATCHER P.: "National Defense Demands Military Training for Youth." (A First Affirmative Speech on the National High School Topic.) 22-26.

EASTMAN, MAX: "The Limits of Free Speech." *The American Mercury,* LIII, No. 214, October, 1941, 444-447.

READ, ALLAN WALKER: "The Spelling Bee: A Linguistic Institution." *P M L A,* LVI, No. 2, June, 1941, 495-512.

After tracing the history of the spelling bee, the author concludes that it has been a conservative influence in language change and a factor which helps to account for the prevalence of spelling pronunciation in the United States.

Propaganda Analysis

IV, No. 8, "American Common Sense."

No. 9, "Axis Voices Among the Foreign-Born."

No. 10, "Negroes Ask About Democracy."

The Journal of Educational Sociology, XIV, No. 9, May, 1941.

This issue contains a series of articles on radio in education under the heading "Education Turns the Dial."

Other articles in this issue are:

HARSHBARGER, H. CLAY: "Education Speaks." 513-520.

FARLEY, BELMONT: "Look and Listen." 521-523.

DRYER, SHERMAN H.: "The Dial Take the Hindmost." 524-532.

LAZARSFELD, PASEL F.: "Audience Building in Educational Broadcasting." 533-541.

JACKSON, STEPHEN S.: "Educating the Parents." 542-545.
WHEATLEY, PARKER: "Adult Education by Radio: Too Little? Too Late?" 546-553.

PALZER, EDWARD: "Speech Style in the Radio Newscast." *Emerson Quarterly*, XXI, No. 4, June, 1941, 14, 16.
The article gives a useful outline and guide for school broadcasting.

GIELGUD, VAL, O'CONNOR, FRANK, and STRONG, L. A. G.: "Drama on the Air." *The Listener*, XXV, No. 641, April 24, 1941, 599-600.
A discussion of radio drama, especially in England.

———: "Sonovox Gives Human Voice to Sounds." *Broadcasting*, XXI, No. 6, August 11, 1941, 12.
A discussion of the value of sonovox in radio broadcasting.

II. DRAMA

Theatre Arts, XXV, No. 6, June, 1941.
ISAACS, HERMINE RICH: "Citizen Kane." 427-434.
HAMILTON, EDITH: "Goethe and Faust." 451-460.
One-man productions, declares Isaacs, have taught us that film production can reach the unity of means and end necessary to all successful artistic ventures only when producer, director, scriptwriter, cameraman and actors all work together toward a clearly visualized goal.
Goethe's resolution to avoid pain, to live the serene life made Faust what it is, asserts Hamilton. Goethe turned away from the tragic heights Faust might have trod, and he never perceived to what low levels he made him sink.
Other articles in this issue are:
BEISWANGER, GEORGE: "Dance Repertory—American Style." 443-450.
STIEFEL, MILTON: "The Summer Theatre Looks About." 463-466.
ROSENTHAL, JEAN: "Native Son—Backstage." 467-468.

D.E.P.

MORRIS, MARY: "This Magical Art." *Theatre Arts*, XXV, No. 7, July, 1941, 478-486.
The article stresses the need for permanent theaters throughout the United States with schools attached to feed them.
Other articles in this issue are:
ISAACS, EDITH J. R.: "Paul Green." 489-498.
CORWIN, NORMAN: "Careers in Screen and Radio." 513-516.
SAROYAN, WILLIAM: "Across the Board on Tomorrow Morning." 526-531.

D.E.P.

———: "A Picture Book of Plays and Players, 1914-1941." *Theatre Arts*, XXV, No. 8, August, 1941, 563-610.

D.E.P.

Theatre Arts, XXV, No. 9, September, 1941.
DAVIS, BETTE, and CHANDLER, DAVID: "On Acting in Films." 633-639.

KANIN, GARSON: "I Direct." 640-644.

TOLAND, GREGG: "The Motion Picture Cameraman." 647-654.

LEWIN, ALBERT: "'Pecavi.'" 659-665.

LA FARGE, CHRISTOPHER: "Walt Disney and the Art Form." 673-680.

STRAUSS, THEODORE: "Documentaries at the Crossroads." 683-689.

Davis and Chandler point out the essential differences between acting for the stage and acting for the films.

Kanin discusses the problems in screen directing, for example, controlling the attention of the audience, assisting the writer prepare the script, cutting the picture.

Toland explains the duties and qualifications of the cameraman and summarizes some of the new developments in motion picture photography.

Lewin describes the procedure in preparing a screen production.

La Farge declares that Walt Disney has only occasionally achieved artistic excellence in his pictures, because too frequently his work lacks that quality of abstraction which La Farge defines as "the stripping of action and mood to its essential characteristics until the point is reached where all that remains is the concentrated essence."

Strauss indicates the future possibilities of the documentary film.

Other articles in this issue are:

WANGER, WALTER F.: "The Films: Forward from 1941." 622-630.

ISAACS, HERMINE RICH: "Profits and Prestige." 666-672.

D.E.P.

VAN O'CONNOR, WILLIAM: "The Rebirth of Tragedy." *The Shakespeare Association Bulletin*, XVI, No. 2, April, 1941, 67-76.

In contemporary tragedy, the central figure, as exemplified in *Winterset* and in *The Grapes of Wrath*, is one of those "infinitely ambitious creatures," who knows though he will perish he will be victorious in defeat.

Other articles in this issue are:

SMITH, M. ELLWOOD: "The Lunatic, the Lover, and the Poet." 77-88.

LANDRUM, GRACE WARREN: "Images in *The Faerie Queen* Drawn from Flora and Fauna." 89-101.

LEWERY, MARGARET RUTH: "Performances of Shakesperian Plays at Covent Garden and Drury Lane Theater" (a table). 102-103.

TANNENBAUM, SAMUEL A.: "Raw Materials for a Shakespeare Biography." 104-116.

DE JONGH, WILLIAM F. J.: "A Borrowing from Caviceo for the Legend of Romeo and Juliet." 118-119.

D.E.P.

MANNING, CLARENCE A.: "Karel Capek." *The South Atlantic Quarterly*, XL, No. 3, July, 1941, 236-242.

The writer summarizes Capek's philosophy as follows: "That man must live in the sweat of his brow is an inexorable rule of nature which he transgresses at his peril."

D.E.P.

ALLEN, U. S.: "Theatre Today." *Speech*, VI, No. 7, April-May, 1941, 400-402.

D.E.P.

Emerson Quarterly, XXI, No. 4, June, 1941.

JODER, ANNA BEST: "Under Canvas." 6, 20.

REIFSNEIDER, ROBERT D.: "Physical Response in Student Acting." 10, 22.

Joder gives personal recollections of the tent shows of the 1900's.

Reifsneider recommends performance of scenes from Shakespeare for developing adequate physical response in student actors.

D.E.P.

P.M.L.A., LVI, No. 2, June, 1941.

BALD, R. C.: "Shakespeare on the Stage in Restoration Dublin." 369-378.

SCHWARTZ, WILLIAM LEONARD: "Molière's Theatre in 1672-1673." 395-427.

Bald proves that Shakespeare had an established place in the repertory company of Dublin during the Restoration.

Schwartz, using *Le Registre d'Hubert* as a source, presents data on the size of the audience, ticket prices, plays, actor wages, etc. of Molière's theatre in 1672-1673.

BRYNER, CYRIL: "Shakespeare Among the Slavs." *E.L.H. (A Journal of English Literary History),* VIII, No. 2, June, 1941, 107-118.

The Slavs, declares the writer, regard Shakespeare primarily as a moralist and secondarily as a playwright, poet, and a recorder of human nature.

D.E.P.

BLACKBURN, CLARA: "Continental Influences on Eugene O'Neill's Expressionistic Dramas." *American Literature,* XIII, No. 2, May, 1941, 109-133.

The article provides evidence to demonstrate O'Neill's indebtedness to continental expressionistic dramas and dramatists, especially to Strindberg.

D.E.P.

NORWOOD, GILBERT: "The Art of Eugene O'Neill." *The Dalhousie Review,* XXI, No. 2, July, 1941, 143-157.

The effect O'Neill produces of exhibiting a naked soul with terrific power while maintaining a recognizable human being is, asserts the writer, at best sublime, unsurpassed by Aeschylus, Shakespeare, Racine, Goethe, or Ibsen.

D.E.P.

HUNT, THOMAS and others: "How Should Poetry Be Read?" *The Listener,* XXV, No. 645, May 22, 1941, 732.

A broadcast discussion on the oral interpretation of poetry.

PASCAL, R.: "On the Origins of the Liturgical Drama of the Middle Ages." *The Modern Language Review,* XXXVI, No. 3, July, 1941, 369-387.

LARRABEE, S. A.: "The 'Closet' and the 'Stage' in 1759." *Modern Language Notes,* LVI, No. 4, April, 1941, 282-284.

This calls attention to statements by Edward Young and Oliver Goldsmith which contributed to the distinction between "closet" and "stage" drama in the eighteenth century.

HOTSON, LESLIE: "Not of an Age." *Sewanee Review,* XLIX, No. 2, April-June, 1941, 193-210.

The article stresses the timelessness of Shakespeare's works.

D.E.P.

Sewanee Review, XLIX, No. 3, July-September, 1941.

NETHERCOT, ARTHUR H.: "The Drama of Ideas." 370-384.

SMITH, WINIFRED: "Greek Heroines in Modern Dress." 385-396.

In the past, writes Nethercot, drama concerned itself largely with abstract philosophical questions dealing with ethical matters affecting the relationship of man to the gods, to fate, to his own soul, or to good and evil; drama today uses ideas as a challenge to society itself to re-examine its mores, to re-valuate its motives, and to reform its system of thinking and behaving.

Smith cites examples of modernizations of the classics in the twentieth century repertory.

D.E.P.

National Theatre Conference, *Quarterly Bulletin,* III, No. 2, June, 1941.

MINTER, GORDON: "After Three Months." 3-7. (An account of training camp entertainment.)

FLOWERS, MAX: "New Theatre at Williams College." 8-10.

WINGE, JOHN H.: "The Refugee Afield." 11-14.

KOCH, FREDERICK H.: "Playmaking in War-Time Canada." 15-18.

OTTENHEIMER, ALBERT M.: "Seattle's 'Peer Gynt.'" 19-22.

RIVETT, KATHERINE: "Museum Drama in Baltimore." 23-27.

GREGORY, RICHARD: "In Stepping Up Attendance." 28-29.

III. SPEECH SCIENCE

PRESSMAN, JOEL J.: "Physiology of the Larynx." *The Laryngoscope,* LI, No. 6, June, 1941, 479-515.

This is a summary and critique of the literature for 1940.

CARMONDY, FRANCIS J.: "An X-Ray Study of Pharyngeal Articulation." *University of California Publications in Modern Philology,* XXI, No. 5, September, 1941, 377-384.

This is a further study of Richard T. Holbrook's X-ray pictures of the median plane of the head during articulation, from which it is concluded that both the position and height of larynx are essential elements in forming the quality of the sonants.

GULLAN, MARJORIE, STEPHENS, JAMES, NICHOLS, ROBERT, and PHILLIPS, PHILLIP: "Does It Stick in Your Throat?" *The Listener,* XXVI, No. 654, July 24, 1941, 129-130.

A discussion of the use of the voice.

PALZER, EDWARD: "Alertness—an Aid to Vocal Efficiency." *The Volta Review,* 43, No. 5, May, 1941, 318, 344.

The alertness of the individual and his intense desire to produce vocal sounds that are pleasing and intelligible to his listeners are the greatest aid to vocal efficiency.

D.E.P.

PAGET, SIR RICHARD: "Vocal Inflexion." *The Teacher of the Deaf*, XXXIX, No. 230, April, 1941, 31-34.

PITTS, ROBERT F.: "The Differentiation of Respiratory Center." *The American Journal of Physiology*, CXXXIV, No. 2, September, 1941, 192-201.

Conclusions: "1. Utilizing stimuli of moderate intensity, it is possible to perform an adequate physiological localization with the brainstem. . . . 2. The functional subdivision of the respiratory center into inspiratory and expiratory portions . . . is affirmed to have a morphological basis."

WYATT, GERTRUDE LASCH: "Voice Disorders and Personality Conflicts." *Mental Hygiene*, XXV, No. 2, April, 1941, 237-250.

A discussion of functional voice disorders based on specific case studies.

GILKINSON, HOWARD and KNOWER, FRANKLIN H.: "A Study of Standardized Personality Tests and Skill in Speech." *The Journal of Educational Psychology*, XXXII, No. 3, March, 1941, 161-175.

"The immediate purpose of this study is to determine to what extent good and poor student speakers differ in respect to their responses to certain 'personality tests' now being used in educational and vocational guidance."

SCHMIDT, BERNADINE G.: "Language Development as an Aid to the Social Adjustment of Mentally Defectives." *Mental Hygiene*, XXV, No. 3, July, 1941, 402-413.

This is an account of work to improve language skills among girls in a special class in La Fayette School, Chicago.

GASKILL, HAROLD V.: "Language Responses and Intelligence; I. Verbalization and Intelligence." *Journal of Genetic Psychology*, LVIII, Second Half, June, 1941, 407-417.

"The clear-cut relationships between facility in the use of language and intelligence, which the writer had presumed to exist, are not demonstrated."

HEYS, ALAN E.: "Basic Language in Language Teaching." *The Teacher of the Deaf*, XXXIX, No. 232, August, 1941, 81-83.

This is a discussion of Basic English, originated by Ogden and Richards, in relation to education of the deaf.

HEIDER, FRITZ and HEIDER, GRACE MOORE: "Comparison of Sentence Structure of Deaf and Hearing Children." *Volta Review*, XLII, No. 6, June, 1941, 364-367, 406. Also in *Psychological Monographs*, No. 232, 1940.

EWING, I. R.: "Lip-reading for School-Children." *The Teacher of the Deaf*, XXXIX, No. 231, June, 1941, 57-61.

JOHNSON, MALCOLM R.: "Nasal Obstruction and Impairment of Hearing." *Archives of Otolaryngology*, XXXIII, No. 4, April, 1941, 536-549.

From a review of the literature and a study of cases the author concluded that nasal obstruction *per se* does not cause a characteristic impairment of hearing.

EWING, A. W. G.: "Defective Hearing and Mental Development." *The Teacher of the Deaf*, XXXIX, No. 230, April, 1941, 45-50: and XXXIX, No. 231, June, 1941, 62-65.

Psychological Bulletin, XXXVIII, No. 7, July, 1941.

This issue includes the program and abstracts of papers of the forty-ninth annual meeting of the American Psychological Association at Northwestern University, September 3, 4, 5, 6, 1941. A number of sections are of interest to students of speech, especially those on educational psychology, public opinion, and personality, but we list here only the papers on audition.

BURNHAM, ROBERT W.: "A Study of Auditory 'Brightness.'" 546.

GODER, DAVID P.: "The Significance of Audible Onset as a Cue for Sound Localization." 547.

WEDELL, C. H.: "A Study of Absolute Pitch." 547.

SEASHORE, CARL E.: "The Quality of a Musical Tone." 548.

STEVENS, S. S. and EGAN, J. P.: "Diploeusis in 'Normal Ears.'" 548.

WEVER, ERNEST G., BRAY, CHARLES W., and LAWRENCE, MERLE: "The Nature of Cochlear Activity After Death." 548-549.

PENNINGTON, L. A.: "Cerebral Subordinate Localization in Auditory Function." 549.

The Journal of Speech Disorders, VI, No. 3, September, 1941.

SHOHARA, HELEN HIDE and HANSON, CLARA: "Palatography as an Aid to the Improvement of Articulatory Movements." 115-124.

JOHNSON, EILEEN: "Annotated Bibliography on Correction of Speech Defects." 125-128.

The Journal of Speech Disorders, VI, No. 2, June, 1941.

RUSSELL, G. OSCAR: "Systematic and Analytical Thought Terms of a Science of Slang and Popular Words." 99-107.

CHAPIN, ALICE C.: "Speech Correction and Speech Improvement in a Large City School System." 109-110.

Russell's article is a defense of technical and difficult terminology, especially in dictionary-making.

Miss Chapin discusses the Los Angeles speech correction program as an example of the tendency to stress preventive as well as remedial work.

IV. SPEECH PEDAGOGY

Centralight, XI, No. 3, September 15, 1941.

The entire issue of this magazine, published by Central Michigan College of Education at Mt. Pleasant, is devoted to speech:

BLACK, JOHN W.: "A Basis for Speech Study." 1-3.

BLOOMER, HARLAN: "The Problem of Speech Rehabilitation in Michigan." 4-6.

BUSH, FRED R.: "Dramatics in the Modern College." 7-8, 26.

KNISEY, DONALD D.: "Experimental Studies of Neurotic Disorders and Their Relation to Speech Disorders." 9-11, 16.

MOORE, WILBUR E.: "Voice Quality Defects." 12-13.

SMITH, MAYME V.: "The Classroom Teacher and Speech Development of an Orator." 18-24, 26.

BEDELL, RALPH and PONGE, MAURINE: "The Nebraska Speech Improvement Program for Prospective Teachers." *Educational Administration and Supervision,* XXVII, No. 2, February, 1941, 152-156.

All freshmen in Teachers' College, University of Nebraska, are given a diagnostic speech test and assigned for work in speech improvement.

GREENE, GUY S.: "The Correlation Between Skill in Performance and Knowledge of Principles in a Course in Speech-Making." *Journal of Applied Psychology,* XXV, No. 2, April, 1941, 232-242.

From a statistical study of more than 470 students it is concluded that skill in speech-making cannot be predicted accurately from grades in Freshman English or scores on principles of speech-making, that the three abilities are to a great extent independent of each other, but that there are nevertheless significant correlations between them.

The American School Journal, CIII, No. 1, July, 1941.

FITZGERALD, JAMES A.: "A Crucial Core Vocabulary in Elementary School Language and Spelling." 22-24.

DENMAN, G. E. and KREUTER, N. C.: "Green Bay Devotes Special Attention to Special Departments." 29-32, 69.

Though Fitzgerald's main interest is in spelling, his word list is of value for elementary speech teachers.

Denman and Kreuter include a discussion of remedial speech.

Emerson Quarterly, XXI, No. 4, June, 1941.

COHEN, MORRIS: "Teaching the Spoken Word to German Refugees." 5, 22.

RILEY, CLAIRE: "The Pageantry of the Story Hour." 8-9.

Cohen describes his method of aiding the German born to acquire an acceptable English speech pattern.

Riley stimulated the reading habits of children at the New Bedford Free Public Library by having the children act and produce their own dramatizations of stories, historical events, etc.

D.E.P.

DUERR, EDWIN: "Teaching Theatre." *Theatre Arts,* XXV, No. 7, July, 1941, 521-525.

The school theatre, asserts the writer, overemphasizes professionalism at the expense of first principles in teaching the theatre arts.

D.E.P.

WHITAKER, WILLIAM B.: "Stage Sets for School Plays Can be Inexpensive." *Minnesota Journal of Education,* XXII, No. 1, September, 1941, 18-19.

NEW BOOKS

Discussion and Debate: Tools of a Democracy. By HENRY L. EWBANK and J. JEFFERY AUER. New York: F. S. Crofts & Co., 1941; pp. xii + 524. $2.50.

Any book on discussion and debate must of necessity present certain fundamental concepts. A common body of knowledge is expected in the treatment of the subject. What interests one in a new text is the author's individualistic presentation of the material.

Professors Ewbank and Auer have achieved admirable success in giving us a fresh and significant portrayal of the processes of discussion and debate. They tread familiar ground throughout the text, but the paths lead through areas not fully explored in previous publications. One of the noteworthy features is the emphasis on discussion and debate as necessary disciplines in a free society. A student who digests this text is most likely to think of these disciplines not as academic exercises but as dynamic tools in democratic procedures.

The book is a large one, and some may feel that much of the contents is not, strictly speaking, textbook material. One is inclined to welcome, however, the background against which discussion and debate are viewed. The authors have achieved a better integration of the two techniques than has heretofore been done. And the book throughout is exceedingly well written.

The authors have wisely devoted an entire section to a treatment of the listener. Here one finds a helpful analysis of audiences, based upon up-to-date findings in the field of social psychology. Chapter IV on "How Individuals Think" also reflects conclusions found in recent psychological writings.

The book, in short, is in keeping with the times, not only as it reflects the significance of discussion and debate in our democracy today, but also as it makes use of recent experimental studies. It is, indeed, another contribution to our field.

MARVIN G. BAUER, *Brooklyn College*

University Debaters' Annual, 1940-1941, Vol. XXVII. Edited by EDITH M. PHELPS. New York: The H. W. Wilson Co., 1941; pp. 517. $2.25.

In her preface, Miss Phelps says that debate today "is more strongly entrenched in the educational curriculum than ever before." Never has debate been more vital to America, and we are grateful to the *Debaters' Annual* series for helping to emphasize its importance in arriving at truth through free discussion. And in so doing this volume keeps well abreast of both subjects and forms of presentation which are currently engaging attention.

Probably the two most important subjects in America today are foreign policy and the national economy. Most of the debates deal with some phase of these subjects. Under foreign policy the questions of Japanese aggression, Union with Great Britain, Western Hemisphere defense, and compulsory military training are discussed. The subject of the national economy includes debates on conscription of capital, government control of business, strikes, and interstate trade.

Significantly missing is the report of a debate with a British team as a participant, which we have become accustomed to see in recent *Annuals*.

Departures from orthodox debating include two cross-examination debates, a symposium-panel, a discussion progression, and a committee hearing. All are well recorded with some audience participation and an excellent critic judge decision included. The discussion-progression and committee hearing seem good for a large number of schools and participants. In total the volume is to be commended for a good balance between orthodox debate and the more informal discussion forms so in evidence today.

A minor though worthy point of improvement in the volume is the clearer method of designating the form of the debates in the Table of Contents. Bibliographies and briefs, as usual, are well done.

HAROLD P. ZELKO, *The Pennsylvania State College*

Principles of Argument and Debate. By J. WALTER REEVES and HOYT H. HUDSON. Boston: D. C. Heath and Company, 1941; pp. 204. $1.28.

This is a textbook which is designed "to bring together in a small compass the most essential principles, examples, and exercises for a student who wishes to develop his powers of argument."

The authors have included several features which deserve particular notice: (1) a rather wide range of illustrations taken from areas of college life; (2) a very detailed and useful treatment, in the chapter on Getting the Facts, of problems in selecting material for study; (3) a clear, concise treatment of brief-making; (4) a useful and somewhat novel treatment of evidence on the basis of "Evidence for Questions of Fact" and of "Evidence for Questions of Policy"; (5) a very useful treatment of procedure in refutation; and (6) a good, though brief, treatment of persuasion in terms of speaker, material, and presentation.

There are, however, some features which, to this reviewer at least, detract from the usefulness of this volume. (1) Apparent confusion between issues and arguments (p. 5) in the passage, "These three issues are what might be called affirmative issues—they represent the attack of the affirmative." (Later, issues are represented as *questions*.) (2) The questionable observation (p. 9) that "Questions of policy lend themselves more easily to debate [than do questions of fact] because the affirmative more definitely carries the controversy to new fields. . . . They [the supporters of the proposition] attack the status quo." (Doesn't the affirmative in a good question of fact also attack the status quo?) (3) Apparent confusion in the chapter on Analysis at the point where issues are treated. The authors say of the stock issues, "The affirmative in each case answer 'yes,' while the negative will answer 'no.'" Then after this statement they consider the situation in which the negative may admit the first issue, saying "yes."

(4) The questionable classification of the types of inductive reasoning as Generalization, Analogy, and Causal Relation. (One may wonder about this in view of the principle that through induction, conclusions are arrived at which provide the basis of cause-effect reasoning in deduction. Even if justified, this classification as presented in this text seems hardly to treat adequately of cause-effect relations in the deductive process.) (5) An incomplete treatment of the syllogism in that only the categorical type is mentioned, there being no reference to the disjunctive and the hypothetical. (6) Somewhat ambiguous

phraseology in the chapter on Forms of Debate and Discussion, wherein the authors depart from commonly accepted definitions of "discussion" and wherein they present what may be confusing descriptions of the panel, the round-table, and the conference.

The style of this text is, in general, very good; the format, excellent; the organization, coherent and functional.

KENNETH G. HANCE, *University of Michigan*

Situational Speech. By DAVID POWERS. New York: The Pitman Publishing Corp., 1941; pp. 177. $2.00.

It is said, with some truth, that the modern way to teach public speaking is to stress activity and participation by the student. Both author and publisher of this rather unusual book make the claim that it fills the need for a course-book to meet this modern classroom demand. The publisher says that *Situational Speech* is "the modern way to teach successful speech training." The author says that in using the book "Time is not spent in lecturing. . . . Activity reigns supreme." The motive may be a worthy one and the book makes a real step toward achieving the goal, but there is some doubt whether it may not go too far in this direction.

A large format includes about one hundred pages of project sheets, criticism and profile charts in addition to the text material. There are more than twenty projects with criticism charts for each. These are well set up as to form and content, are perforated, and may be torn out and handed to the speaker after each project.

This reviewer would commend the book for its broad scope of subjects covered including various aspects of voice, public speaking, and the speech arts, for an interesting treatment of semantics more extensively discussed than most other subjects in the text, for its somewhat unique approach to project emphasis and class criticism. Yet with student activity dominating the philosophy of the text, the necessary resultant is sometimes an insufficient handling of subject-matter. Voice, pronunciation, and semantics are treated quite well but the discussion of public speaking, types of speeches, organization, and speech materials is weak.

Certain factors of arrangement and methods suggested are confusing. The "Foreword to Students" discusses outlines almost at the outset, yet outlining techniques and models are not well supplied in the text. A good section on "Use of the Dictionary" is placed in the Appendix and might well be combined with semantics and pronunciation within the text. Students are to prepare their work by library research for which a bibliography is furnished in the back of the book. After only a few of the subjects within the text does the author furnish specific bibliography by chapter or page. If classroom lecture and instruction in subject-matter are to be reduced to the degree suggested, bibliographical references should be more specific.

Despite these few faults, let us say in all fairness for *Situational Speech* that it makes a real contribution toward a strong project-speaking approach in the classroom. Students may find the project and criticism emphasis stimulating, many instructors may be thankful that their own task of teaching is made easier, and rhetoricians may await the results of a teaching system that takes meaty theory out of both text and lecturer's mouth.

HAROLD P. ZELKO, *The Pennsylvania State College*

Personality Through Speech. By W. KIRTLEY ATKINSON and THEODORE F. NELSON. Chicago: Benjamin H. Sanborn and Company, 1941; pp. 275. $1.24.

Here is a small sized textbook which has every one of its 295 pages packed with material crystallized out of actual classroom teaching, ready for immediate and effective use in oral English and speech classes. It is a text such as has been needed, and it should produce constructive results in building positive, agreeable, and useful personalities through speech training.

Although the preface claims this text to be designed primarily for an elementary speech course in the 9th and 10th years, it is well adapted to advanced classes in the 7th and 8th years, or to retarded ones in the 11th or even 12th years. Furthermore it has values for high school clubs and assembly programs.

It is written on the principle of total activity, total response, and total development. In an entirely unforced and natural way projects are suggested which are within the child's realm of understanding and of interest. There is a gradual progress from the simple to the more complex activities, and through repetition of principle and the inclusion of exercises in ways to improve speech it would seem that even an inexperienced teacher might use this little book with definite success. Each chapter has a section on aids to achievement which includes a study guide, discussion projects, optional projects and in some cases self rating charts. Each chapter is introduced by pertinent and amusing sketches which present the key to the material and the spirit of the chapter at a glance.

The claim that this book "is so elementary that any English teacher regardless of whether she has had special training in speech work or not can teach the book successfully," is questionable. It is dangerous and unwise for any teacher untrained in speech to assume the teaching of that important branch of development regardless of the book used. It must be recognized that the teacher is more important than the text book.

Yet this statement does not detract from the value of the book. It is excellent and it deserves extensive use.

RUTH P. KENTZLER, *Central High School, Madison, Wisconsin*

Reading and Thinking: A Course in Reading for Secondary Schools. Book I. Experiences in Reading and Thinking; pp. xi + 394. $1.20. *Book II. Practices in Reading and Thinking;* pp. xiii + 473. $1.40. *Book III. Problems in Reading and Thinking;* pp. xiii + 657. $1.80. By STELLA S. CENTER and GLADYS L. PERSONS. New York: The Macmillan Company, 1940.

This series of well-bound, beautifully printed and illustrated volumes must be owned and read in order that the intelligent planning and brilliant presentation of the material may be fully appreciated.

The series aims "to bring students to the point where they can fully understand what they read; and to this end it offers training in basic reading skills, analyses of the various types of reading matter, exercises and tests in comprehension, studies in vocabulary, and exercises in expressing in written and oral form the thoughts one gleans from reading and thinking."

Emphasis is upon getting the ideas and following the author's organization of thought in whatever one reads. Each major selection (of which there are 165), is prefaced by a pointed statement of the purpose of reading it (to ac-

quire information, to find the solution of a problem, to form a conclusion, etc.), and concise suggestions as to how to achieve that purpose. Ability to read rapidly and to comprehend accurately, on the one hand, and ability to reproduce the thought of the author orally and in writing are looked upon as complementary arts and as indicative of excellence in thinking.

The teacher of speech will find in the comprehension and vocabulary exercises and the questions for discussion which are so admirably adapted to each of the longer selections an inexhaustible variety of up to the minute material for oral presentation.

It is difficult to imagine a pupil of average mental ability and interests who, even though retarded in reading ability, would not progress a long way towards the goal set by the authors if given the opportunity to learn "English" in terms of the many intriguing selections and exercises offered in even one of these books. The more one reads them, the stronger becomes his desire to try them out with a group of mentally superior students. What a relief from the tedium of the usual high school grammars, classics and oral English texts!

FREDERICK W. BROWN, *Floral Park, New York*

A Pageant of the Theatre. By EDMUND FULLER. New York: Thomas Y. Crowell Company, 1941; pp. 270; illustrated. $2.50.

This is a popular history of drama and theatre which in 256 pages of good-sized print manages to cover nearly the whole of theatrical art from its conjectured beginnings to its present day diverse manifestations in all the countries of the world. Mr. Fuller tells the long and complex story with such apparent ease and in such a lively manner that his book should have a good sale among the general reading public.

For students, however, *A Pageant of the Theatre* is of doubtful value. Though Mr. Fuller's judgments are on the whole orthodox, he is surprisingly harsh with Racine and with Henry Irving, and over laudatory of Bernard Shaw. Errors, or what appear, perhaps because of the cursory treatment, to be errors, are frequent enough to reduce the book's value as a text. The omissions, few though they may be in relation to the whole field, are even more serious. In Russia Mr. Fuller begins and ends with Chekhov and Stanislavski. In France he ends with Rostand. Some of the more important names entirely omitted are Talma, Maeterlinck, Pirandello, Craig, Appia, Reinhardt, and Meierhold. These defects are likely to prevent the book's use as a text in any but the most rudimentary course in appreciation of the theatre.

B.H.

The Free Company Presents. Edited by JAMES BOYD. New York: Dodd, Mead and Company, 1941; pp. xi + 312.

This is a timely collection of plays which were originally broadcast, but which also lend themselves to stage production. The dramas represent the efforts of "a group of America's outstanding writers who volunteered to contribute their talents and abilities . . . to illustrate by means of drama the meaning of freedom and particularly those basic civil rights which make freedom possible." These writers are William Saroyan, Marc Connolly, Robert Sherwood, James Boyd, Stephen V. Benet, Orson Welles, Paul Green, Archi-

bald MacLeish, Maxwell Anderson, and the late Sherwood Anderson. The collection offers an interesting study of the styles of these authors as their individual talents are applied to the medium of radio drama. Since they were originally presented over the Columbia Broadcasting System, the plays represent with few exceptions genuine radio drama—that is, drama to be heard and not seen. However, in an additional chapter of the book, the suggestion is made that these dramas could also be staged by educational drama groups. Thus, the anthology offers to both high school and university drama groups as well as radio organizations half-hour dramas by distinguished writers which are not only in keeping with the trend of the time, but also offer valuable material for experimental presentations. It is suggested that in staging the plays the "Our Town" technique should be used since most of the dramas call for a narrator and many scenes. This is especially true of the Saroyan play. The MacLeish play would lend itself well to choral speaking groups, and Sherwood Anderson's contribution could be staged as a one-act play. These plays are offered to educational groups with no royalty payment unless an admission fee is charged.

The anthology offers a varied and stimulating group of plays which directors of drama in both high school and university could produce and one which students would find of value both as education and as entertainment.

DELWIN B. DUSENBURY, *University of Minnesota*

Marionette Theatre, I: Marionette Instructions and Educational Marionette Play; II: Three Educational Marionette Plays. Instructions by MARGARET and IONE BUSHONG. Plays by W. L. BRIDGES, JR. Minneapolis: Burgess Publishing Co., 1939; pp. 68 and 49. $1.75 and $1.00.

The intention of the authors in presenting these mimeographed booklets was ". . . to present a plan by which creative and academic subjects may be correlated." Book I is a step-by-step guide for making both cloth and plastic wood puppets, painting and costuming them, brief instructions for making stage and scenery, and one educational play, *The Coming of Arthur.* Although the authors profess that ". . . the performance should equal the result of the work done before the performance," no mention is made concerning training the puppeteers in manipulation or in producing the place. Teachers will like the orderly way in which instructions are presented with necessary materials listed and patterns included; however, the more discriminating will probably wish to ignore suggestions for backdrops painted in false perspective and to allow their pupils greater freedom in designing and painting scenery.

Book II contains three educational plays: *Benjamin Franklin's Kite, Raphael and the Pope,* and *Chief Glooscap and the Winter Manitou.* All have suggestions for staging and costuming. Although in the preface to this section the author states, ". . . we believe that the children in a marionette class should be provided with well written plays to produce in order to develop their taste in literature," it can hardly be said that these plays are outstanding examples of well written plays. They may be commended for excellent choice of subject matter for school work and for their short lines, but they lack dramatic climax (with the exception of *The Coming of Arthur*), are not well suited to the abilities of puppets, and the dialogue would contribute very little toward developing a taste in literature.

JEAN STARR WIKSELL, *Stephens College*

Poetry for Women to Speak Chorally. By MARION PARSONS ROBINSON and ROZETTA LURA THURSTON. Boston: Expression Company, 1940; pp. 152. $1.75.

Poetry for Women to Speak Chorally is a companion volume to *Poetry for Men to Speak Chorally* (reviewed in the QUARTERLY JOURNAL of April, 1940) and a further supplement to the material presented in *Poetry Arranged for the Speaking Choir* (reviewed in the QUARTERLY JOURNAL of October, 1937). The three books are by the same authors.

Like *Poetry for Men,* this volume is devoted chiefly to the text of poems especially suited for choral speaking rather than to discussions about the art. The ten groups include "Religious Literature," "Holidays," "Lullabies," "Fairies," "Wind," etc. The authors add a very helpful list of poems suited to the women's speaking trio and a group that may be effectively presented by a man and a choir of women. Like the other volumes by the same authors, *Poetry for Women* presents copious marginal interpretation directions, which however, in the opinion of the authors, are only suggestive. The imagination of the leader is constantly challenged "to find the happiest plan for each group." Illustrations are by David Philips.

This book should be very useful to groups of women and girls in schools, clubs, and churches. Its emphasis on religious and philosophical poetry makes it especially valuable at a time when character values are being emphasized in education for democracy.

CHARLES E. WENIGER, *Pacific Union College*

Handbook of Broadcasting. (Second edition) By WALDO ABBOT. New York: McGraw-Hill Book Company, Inc., 1941; pp. 422. $3.50.

In 1937, Waldo Abbot's *Handbook of Broadcasting* was published as one of the first comprehensive textbooks of radio broadcasting technique, and since that time it has been one of the few books available to teachers of radio broadcasting. Now, with the publication of the second edition Professor Abbot offers to teachers of radio speaking a better book than the first edition.

The organization of the book has been improved by eliminating some material and adding a great deal more information based on suggestions of teachers who used the first edition. Printed in smaller type and in a new format, the book has been literally doubled in information. Photographs and line drawings have been introduced to illustrate types of microphones and sound effects. The chapters devoted to radio speaking, pronunciation, and voice have been amplified, and new voice drills have been added. Special chapters on poetry programs, radio in the public service, public-address and sound-recording equipment in the school, teaching the broadcaster, radio and the law, in addition to the chapters dealing with radio drama, radio writing, the commercial and educational aspects of radio, the "musical mike" and radio as a vocation, all combine to offer a clear and comprehensive picture of broadcasting. The specimen scripts included in the appendix as well as the bibliography show discrimination. The list of class assignments is similar to the one in the first edition and offers excellent suggestions to the teacher.

Although several good books dealing with this subject have been published in recent years, *Handbook of Broadcasting* excels not only in teaching the pro-

fessional aspect of radio, but also—of more importance to the teacher of radio speaking—in an understanding of academic problems. Professor Abbot's book still is the most comprehensive and the best general text now available to college and university teachers of radio speaking and radio broadcasting technique.

DELWIN B. DUSENBURY, *University of Minnesota*

Who's Who Among Contributors

Compiled by
LIONEL CROCKER, *Denison University*

Dr. Thomas Clarkson Trueblood, *(Pioneering in Speech)* is Professor-Emeritus of Public Speaking at the University of Michigan and Honorary President of the National Association of Teachers of Speech. He is indeed a pioneer in the field of speech education in American colleges and universities. He has the distinction of having taught the first credit-bearing course in speech in an American university, of having organized three debating and oratorical leagues, and of having presided at the organization meeting of Delta Sigma Rho, national honorary forensic society.

Professor Trueblood has an A.M. degree from Earlham College and also the honorary Litt.D. degree from the same institution. He studied elocution and oratory under James E. Murdoch, S. S. Hamill, and Charles J. Plumptre. With Professor Robert I. Fulton he founded a school of oratory in Kansas City in 1879; he was a lecturer at the University of Missouri, Ohio Wesleyan University, the University of Kentucky, the University of Kansas, and the University of Michigan from 1882 to 1889; and from 1889 to 1926 he was a full-time member of the University of Michigan faculty. In 1890 he organized the Northern Oratorical League; in 1898, the Central Debating League; and in 1914, the Midwest Debating League. He is the author of numerous text-books and of numerous collections of readings and speeches.

Earl E. Fleischman (*Speech in Progressive Education*) is an Instructor in City College of New York. His A.B. is from the University of Oregon, and his M.A. and Ph.D. are from the University of Michigan, where he was an instructor in Speech 1923-31. He was Head of the Dramatic Art Department of Rollins College 1933-36 and has appeared professionally on the stage and in radio in New York. He was last heard over WJZ in "Your Voice and You." His article in this issue was originally presented before the Speech Institute at the University of Denver in the summer session of 1940.

Russell Tooze (*Philosophy of Speech in Bismarck High School*) has charge of the Speech work at this high school. He holds the degree of bachelor of arts from the University of Iowa and will receive the master's degree from the University of North Dakota next June. While finishing his master's thesis he is continuing course work toward the doctor's degree. He has made a special study of speech teaching methods.

Gordon E. Peterson (*The Speech Curriculum*) graduated from DePauw University in 1935. His M.A. and Ph.D. were received at Louisiana State University, where he specialized in voice science and speech correction. He is now director of the Speech and Hearing Clinic at Ball State Teachers College, Muncie, Indiana.

Clyde W. Dow (*The Personality Traits of Effective Public Speakers*) is in charge of Oral English at Massachusetts State College. He holds a B.L.I. degree from Emerson College, an M.S. from Massachusetts State College, and has done further study at the Universities of Denver and Wisconsin. He

is interested in all phases of Speech, but particularly in Speech Psychology, Pathology, and the objective study of speech problems. This year he edited and published *Speech Abstracts,* an annual record of objective and experimental studies in Speech.

Paul J. Moses, M.D. (*Social Adjustment and the Voice*) is a specialist in ear, nose, throat, speech and voice diseases. He is Clinical Instructor at Stanford University Medical School. He is in charge of clinics for speech and voice diseases at Stanford Hospital and Mt. Zion Hospital in San Francisco, at the Children's Hospital in Oakland. He is speech consultant for the Departments of Public Schools Oakland and Richmond and for the San Jose State College. He is instructor at the University of California Extension Division.

Dr. Harry Moskowitz (*Psychiatric Factors in Speech Correction*) is on the neuro-psychiatric staff of the Post Graduate Hospital and Medical School of Columbia, and is also associate attending psychiatrist at the Gouverneur City Hospital. He has made a special study of the effect of endocrine hormones upon voice and speech.

James M. Ridgway (*Educational Principles and Contest Debating*) is teacher of speech and coach of debate at the Aurora, Missouri, High School. He is chairman of the Missouri District of the National Forensic League. He holds the A.B., B.S., and M.A. degrees from the University of Missouri.

Laverne Bane (*Discussion for Public Service vs. Debate Tournaments*) is an Assistant Professor of Public Speaking at the State University of Utah. He received his A.B. and his M.A. from the State University of Iowa and his Doctor of Education degree from Stanford University. He is director of the state high school debate league and is supervisor of the program for the training of speech teachers at State University. Under the sponsorship of the State Department of Education, he is directing the program for the improvement of speech instruction in the high school Language Arts Classes of the state.

Robert G. Turner (*Whither High School Forensics?*) is a graduate of Illinois State Normal University. He taught in high schools in Illinois before going to Michigan State College. He has his M.A. from the University of Michigan. He is now in the air corps.

Vivian Turner (*Our Colonial Theatre*) is Assistant Professor at Kent State University. She holds an M.A. degree from the State University of Iowa and has done further graduate work at the University of Wisconsin and in England. She has made a special study of the American theatre prior to the Civil War. This year she is on leave of absence working in the Correlation of the Fine Arts and in Speech Clinics in New York City.

Richard Ceough (*On the Dramatic Arts Curriculum*) is an Assistant Professor of Public Speaking at the City College. Previously he taught in the Department of Dramatic Art at New York University. He worked in repertory for seven years as a director and leading man appearing opposite such personalities as Louis Calvert, Romney Brent and Margaret Wycherley. He has directed experimental and commercial production, organized various Theatre Workshops and has had a Broadway tryout of one of his own plays. He is preparing a book on "The Psychological Mechanics of Mood Creation," a study in audience reaction. He received his doctorate at New York University.

Richard V. Corson (*Make-Up, the Forgotten Art*) is technical supervisor of the Workshop Theatre and instructor in stage make-up at Louisiana State

University. He received the bachelor of arts degree from DePauw University and the master's degree from Louisiana State University. He is the author of *Stage Makeup,* to be published soon by Crofts.

Johnnye Akin (*Historical Background for Certain Sub-Standard Pronunciations*) has, for four years, been chairman of the speech department at Maryville College, St. Louis, Mo. She received the B.L.I. from Emerson College, the B.S. from Huntingdon, the M.S. in Linguistics from the University of Michigan, the M.A. and Ph.D. from Louisiana State University and holds a certificate in stage-craft from the American Academy of Dramatic Arts. She has also done post-doctoral work at the Universities of Iowa and Wisconsin. Before going to Maryville she was assistant in the speech department at Huntingdon College for two years.

Notes From the Office of The Executive Secretary

Here are a few facts about our professional Association:—

1. Our Twenty-sixth Convention opening in Detroit at the Hotel Statler on December 29th will be our twenty-first to be in session on that same specific December date. In fact, it will be our tenth Convention meeting on the days of December 29, 30, and 31.

2. The first Directory of N.A.T.S. members, printed in the JOURNAL in 1920, carried 305 names; the 1941 Directory carries 3,183 names.

3. In the 1941 Directory 10 per cent of the members listed are from the fifteen Universities:
Michigan, Northwestern, Brooklyn, C.C.N.Y., Iowa, (N.Y.U., Wisconsin,) (Cornell, Louisiana, Minnesota,) (Hunter, Ohio State, Purdue,) (Michigan State College, Pennsylvania State College.)
(Ranks, according to membership enrollments, are as indicated; parentheses denote ties.)

4. Of the 322 Sustaining Members listed in the 1941 Directory 155 (almost half) are from the five states: New York, Michigan, Illinois, Ohio and California.

5. Among present Sustaining Members 39 states are represented, including teachers and the chairmen of the departments of speech in 24 state universities.

OUT-OF-PRINT COPIES OF THE JOURNAL ARE NEEDED

To compete bound volume sets of THE QUARTERLY JOURNAL OF SPEECH there are orders on hand for the following issues which this Office cannot supply:

April, 1915 January, 1919 February, 1922

We will pay $1.50 for any one of the above. Also greatly needed are the following issues:

January, 1918	June, 1921	April, 1926
April, 1921	April, 1923	November, 1927

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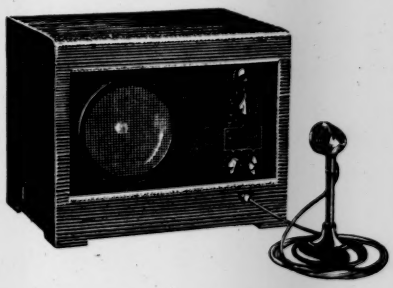

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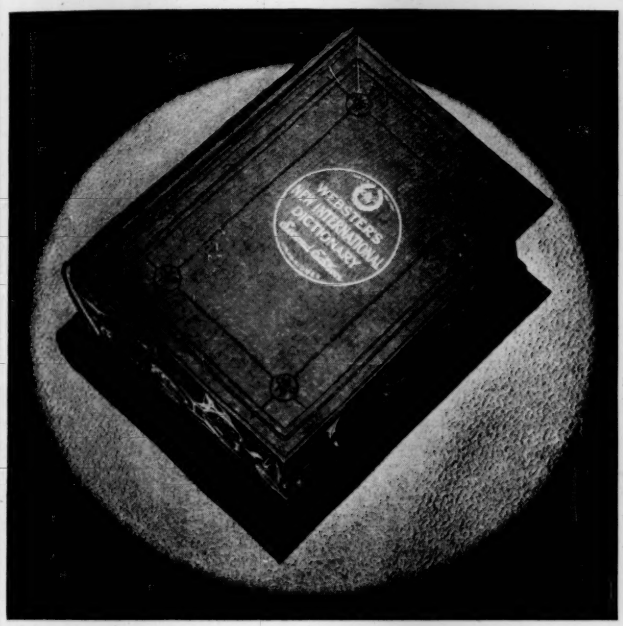

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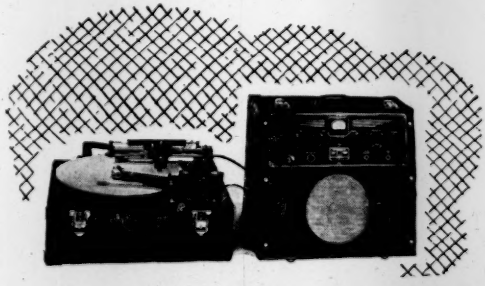

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